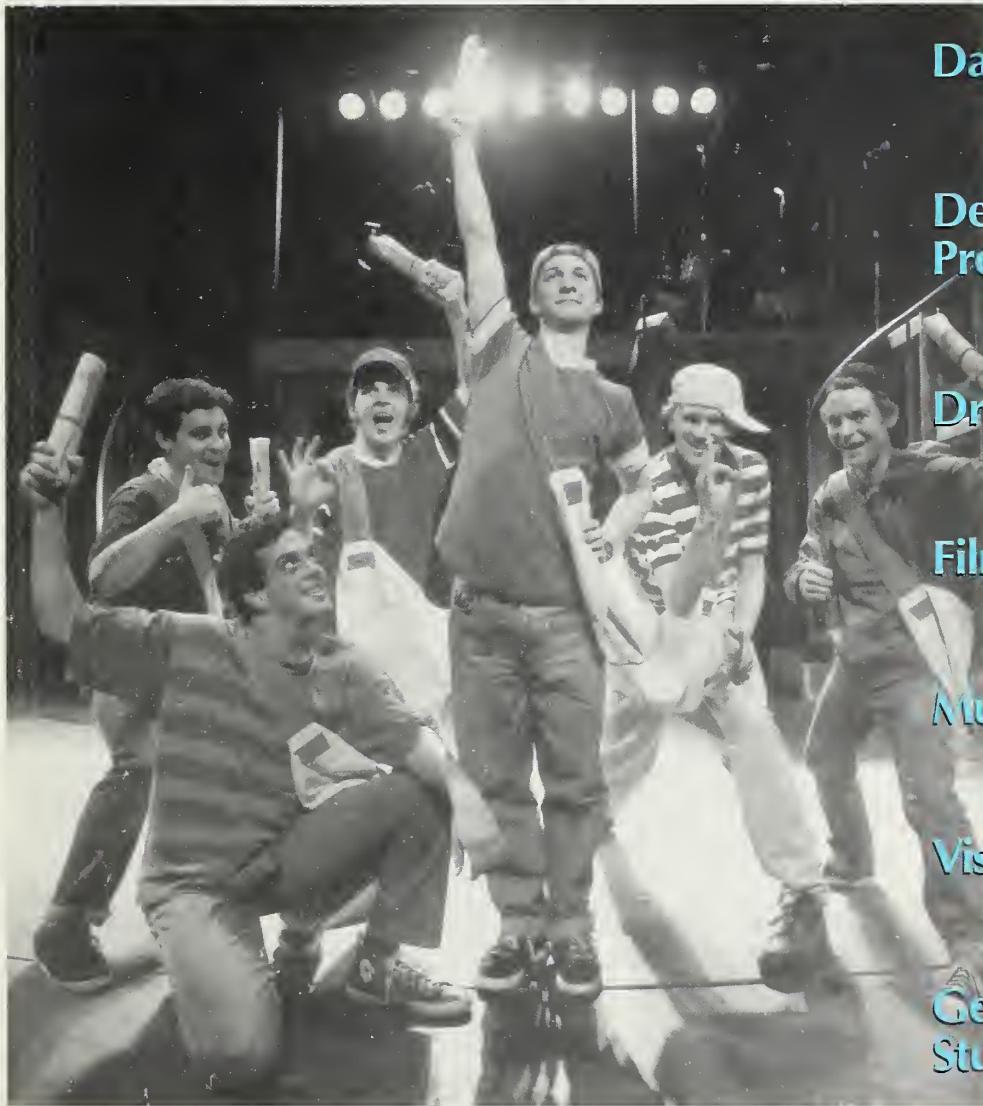


NORTH CAROLINA
SCHOOL OF THE ARTS

Training America's new generation of artists

BULLETIN 1998 THROUGH 2000



Dance

Design &
Production

Drama

Filmmaking

Music

Visual Arts

General
Studies

This bulletin is published biennially and provides the basic information you will need to know about the North Carolina School of the Arts. It includes admission standards and requirements, tuition and other costs, sources of financial aid, the rules and regulations which govern student life and the School's matriculation requirements. It is your responsibility to know this information and to follow the rules and regulations as they are published in this bulletin. The School reserves the right to make changes in tuition, curriculum, rules and regulations, and in other areas as deemed necessary.

NORTH CAROLINA
SCHOOL OF THE ARTS

Training America's new generation of artists

BULLETIN 1998-2000

**Dance • Design & Production
Drama • Filmmaking • Music • Visual Arts**

Graduate, undergraduate and secondary education
for careers in the performing arts

One of the 16 constituent institutions if the University of North Carolina

Accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award the Bachelor of Fine Arts in Dance, Design & Production, Drama, and Filmmaking and the Bachelor of Music; the Arts Diploma; and the Master of Fine Arts in Design & Production and the Master of Music. The School is also accredited by the Commission on Secondary Schools to award the high school diploma with concentrations in dance, drama, music, and the visual arts.

Post Office Box 12189
Winston-Salem, NC 27117-2189
Telephone 336-770-3399
www.ncarts.edu

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To Students and Prospective Students:

When writing about the North Carolina School of the Arts, it is difficult to know what and how much to say. A great deal depends on who is doing the reading and how much is already known about the school.

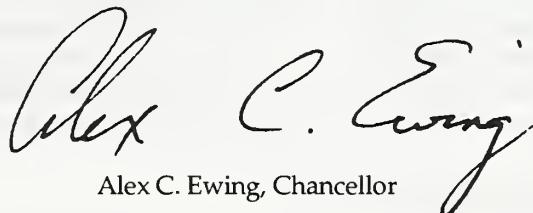
The principal facts are easy to state. This is one of the sixteen campuses of the University of North Carolina. While the School is essentially a college, approximately one third of the student body is high school, following the wisdom of the founders who wrote, "The School is dedicated to the task of offering to talented young people, as early as their talent manifests itself, the opportunity to receive the best professional training under artist teachers.... ."

Performance is a key word in defining what makes the School of the Arts different from most other colleges and universities. Whereas most have extensive courses in the arts, the primary emphasis is on acquiring knowledge about the arts, the history and current practice, and learning to appreciate or critique or write about them. At the School of the Arts, the focus is very definitely on performance and the practice of the arts. Just in terms of quantity, each year there are more than 300 performances just on the school campus and its downtown theatre alone, not counting all that is done off campus throughout the state and surrounding region. That amounts to more than one performance every single day of the school year!

And obviously more important than the quantity is the extremely high quality reached in all the disciplines. The best example of this is seen in the alumni who leave here to work in just about every professional dance and theatre and musical organization in the country. They perform center stage, work backstage and occupy high office positions as well. The roster of prominent recent graduates is phenomenal but not altogether surprising, considering the rigors of the training they receive in our studios and classrooms and stages day after day, from early morning to late at night, from some of the greatest teachers in the profession.

Those who have been here tell us that looking back, one of the things they value most about the School of the Arts is the close contact and association they had with all the other arts. To have dancers and musicians and actors and filmmakers and students in the entire range of stage craft all working together on the same campus, studying together in the same academic classrooms, cooperating in the same shows and presentations, is a rare and enriching experience which carries on through the rest of life.

For those of you who are considering coming here, or who have been already accepted, we look forward to welcoming you to this very exciting, very busy, wonderful campus which for more than 30 years has been the renowned center in the Southeast for the pursuit of the arts.



Alex C. Ewing

Alex C. Ewing, Chancellor

NCSA CALENDAR - 1998-1999

1998 Fall Term

(Thurs.)	August 27	.....	New High School Students Arrive; Clearance
(Sun.)	August 30	.....	Returning High School Students Arrive; Clearance
(Sun.)	August 30	.....	REGISTRATION FOR ALL HIGH SCHOOL STUDENTS
(Mon.)	August 31	.....	High School General Studies Classes Begin
(Mon.)	September 7	.....	Labor Day - NO CLASSES
(Sat.)	September 12	.....	All New College Students Arrive; Clearance
(Mon.)	September 14	.....	Returning College Students Arrive
(Tues.)	September 15	.....	Clearance For Returning College Students
(Wed.)	September 16	.....	REGISTRATION FOR COLLEGE STUDENTS
(Thurs.)	September 17	.....	All Classes Begin; Special Student Registration
(Mon.-Wed.)	November 23-25	.....	Final Examinations
(Wed.)	November 25	.....	All Classes And Exams End - 6 p.m.
(Thurs.-Sun.)	November 26-29	.....	THANKSGIVING BREAK
(Mon.)	November 30	.....	Intensive Arts Begins
(Sun.)	*December 13	.....	Fall Term Ends - 12 Noon
(Sun.)	December 13	.....	Residence Halls Close at 12 Noon
(Sun.-Sun.)	December 13-January 3	....	CHRISTMAS VACATION

1999 Winter Term

(Sun.)	January 3	.....	Residence Halls Open at 12 Noon
(Mon.)	January 4	.....	REGISTRATION; High School General Studies (Classes Will Be Held)
(Tues.)	January 5	.....	All Classes Begin; Special Student Registration
(Mon.)	January 18	.....	Martin Luther King, Jr.'s Birthday - NO CLASSES
(Wed.-Fri.)	March 10-12	.....	Final Examinations
(Fri.)	March 12	.....	All Classes And Exams End - 6 p.m.
(Fri.)	March 12	.....	Residence Halls Close at 7 p.m.
(Sat.-Sun.)	March 13-21	....	SPRING BREAK

1999 Spring Term

(Sun.)	March 21	.....	Residence Halls Open at 12 Noon
(Mon.)	March 22	.....	REGISTRATION; High School General Studies (Classes Will Be Held)
(Tues.)	March 23	.....	Classes Begin: Special Student Registration
(Tues.-Thurs.)	May 25-27	.....	Final Examinations
(Thurs.)	May 27	.....	All Classes And Exams End - 6 p.m.**
(Sat.)	May 29	.....	COMMENCEMENT
(Sat.)	May 29	.....	Residence Halls and Apartments Close at 4 p.m.

Summer Session 1999

(Sun.)	June 20	.....	REGISTRATION
(Mon.-Fri.)	June 21-July 23	.....	Five-Week Session

*Fall Term/Intensive Arts ends on December 13, with the following exceptions: those students involved in "Nutcracker" tour are not free until Sunday night, December 20, for dancers; Monday night, December 21, for technical crew.

**Students not involved with graduation must vacate their campus housing within 24 hours of their last exam.

NCSA CALENDAR - 1999-2000

1999 Fall Term

(Thurs.) August 26 New High School Students Arrive; Clearance
(Sun.) August 29 Returning High School Students Arrive; Clearance
(Sun.) August 29 REGISTRATION FOR ALL HIGH SCHOOL STUDENTS
(Mon.) August 30 High School General Studies Classes Begin
(Mon.) September 6 Labor Day - NO CLASSES
(Sat.) September 11 All New College Students Arrive; Clearance
(Mon.) September 13 Returning College Students Arrive
(Tues.) September 14 Clearance For Returning College Students
(Wed.) September 15 REGISTRATION FOR COLLEGE STUDENTS
(Thurs.) September 16 All Classes Begin; Special Student Registration
(Mon.-Wed.) November 22-24 Final Examinations
(Wed.) November 24 All Classes And Exams End - 6 p.m.
(Thurs.-Sun.) November 25-28 THANKSGIVING BREAK
(Mon.) November 29 Intensive Arts Begins
(Sun.) *December 12 Fall Term Ends - 12 Noon
(Sun.) December 12 Residence Halls Close at 12 Noon
(Sun.-Sun.) December 12-January 2 CHRISTMAS VACATION

2000 Winter Term

(Sun.) January 2 Residence Halls Open at 12 Noon
(Mon.) January 3 REGISTRATION; High School General Studies (Classes Will Be Held)
(Tues.) January 4 All Classes Begin; Special Student Registration
(Mon.) January 17 Martin Luther King, Jr.'s Birthday - NO CLASSES
(Wed.-Fri.) March 8-10 Final Examinations
(Fri.) March 10 All Classes And Exams End - 6 p.m.
(Fri.) March 10 Residence Halls Close at 7 p.m.
(Sat.-Sun.) March 11-19 SPRING BREAK

2000 Spring Term

(Sun.) March 19 Residence Halls Open at 12 Noon
(Mon.) March 20 REGISTRATION; High School General Studies (Classes Will Be Held)
(Tues.) March 21 Classes Begin; Special Student Registration
(Tues.-Thurs.) May 22-24 Final Examinations
(Thurs.) May 25 All Classes And Exams End - 6 p.m.**
(Sat.) May 27 COMMENCEMENT
(Sat.) May 27 Residence Halls and Apartments Close at 4 p.m.

Summer Session 2000

(Sun.) June 18 REGISTRATION
(Mon.-Fri.) June 19-July 21 Five-Week Session

*Fall Term/Intensive Arts ends on December 12, with the following exceptions: those students involved in "Nut-cracker" tour are not free until Sunday night, December 19, 1999 for dancers; Monday night, December 20, 1999 for technical crew.

**Student not involved with graduation must vacate their campus housing within 24 hours of their last exam.

MISSION STATEMENT

The North Carolina of the Arts differs from most institutions in that it did not gradually develop over a period of time, but instead started off with its mission and its character fully defined in advance.

The Enabling Act which established the School, and the great amount of writings and conversations which preceded its actual commencement, called on it to function as a conservatory quite unlike most other arts schools in existence at the time and unique in terms of state-operated educational institutions anywhere else in the United States.

"The primary purpose of the School shall be the professional training, as distinguished from liberal arts instruction, of talented students in the fields of music, drama, the dance and allied performing arts, at both the high school and college levels of instruction, with emphasis placed upon performance of the arts, and not upon academic studies of the arts.

"The said school may also offer high school and college instruction in academic subjects.... . The school, on occasion, may accept elementary grade students of rare talent.... ."

Finally, it was part of the School's mission to serve and enrich the cultural life of the people "of North Carolina and other states, particularly other states of the South."

By virtue of this remarkable piece of legislation, North Carolina embarked upon an experiment in arts education which has endured, and indeed prospered, for more than a quarter of a century.

THE HISTORY OF THE NORTH CAROLINA SCHOOL OF THE ARTS

The North Carolina School of the Arts is a free-standing campus within the University of North Carolina, and is quite different from its 15 sister institutions. Truly a cluster of conservatories, the School is a complex institution with a single, bold mission: to train talented young people for professional careers in dance, music, drama, filmmaking, and theatrical design and production. This training, coupled with the requisite liberal arts education, enables the School to offer undergraduate degrees as well as master's degrees. In addition, the School offers the high school diploma with arts concentration in dance, drama, music, and visual arts. While courses are offered that give students an historic perspective and context in each of the arts disciplines, the primary emphasis in all programs is on performance and production. The School strives to foster an environment akin to that of an artistic colony where students are encouraged to develop their artistic abilities to the fullest. The School also provides a professional training ground in which students actively and realistically are involved in preparing for the practical aspects of making a living as artists.

The premise upon which the School was founded in 1963 was indeed unique. Many good ideas, including the establishment of this special conservatory, coalesced during the tenure of Gov. Terry Sanford. State funds were appropriated to begin a performing arts school and a North Carolina Conservatory Committee was established to recommend to the governor a site for the School. In preliminary reports, the Committee recommended that "the host city should obligate itself to support the school." In return, "the school must serve the city as an arts center." Not surprisingly, there was considerable rivalry among the major cities of the state to be the site of the new school. The citizens of Winston-Salem, home of one of the first arts councils in the nation, vied for the school with particular zeal. In a two-day telephone campaign volunteers raised nearly a million dollars in private funds to renovate the old Gray High School building — the city's contribution to the effort. An enticing incentive to the final host city was the possibility of receiving a challenge grant from the Ford Foundation to prompt the Legislature to appropriate public dollars to support the operation of a performing arts school.

Dr. Vittorio Giannini, a Juilliard composer, served as the founding president of the North Carolina School of the Arts. Giannini's vision of arts education shaped the School at its beginning and continues to make the School unique among its peers. During its formative years, the School also was guided by people of vision, particularly its Board of Trustees, which was chaired by Dr. James H. Semans, and included Smith Bagley, Hugh Cannon, Wallace Carroll, James McClure Clarke and R. Philip Hanes, among others.

Robert Ward, Pulitzer Prize-winning composer and former member of the faculty of Juilliard, succeeded Dr. Giannini as the second president after Giannini's untimely death in November 1966. Ward led the School through its first decade, when policies and programs were still being developed. During his tenure, the School more than doubled its faculty and enrollment; established a School of Design & Production, separate from the School of Drama; and created a high school Visual Arts program. Ward also presided over the incorporation of the School into the University of North Carolina in the early 1970s, when 16 public senior institutions — including the North Carolina School of the Arts — became constituent institutions of the University of North Carolina. The title of "president" at the School was subsequently changed to "chancellor."

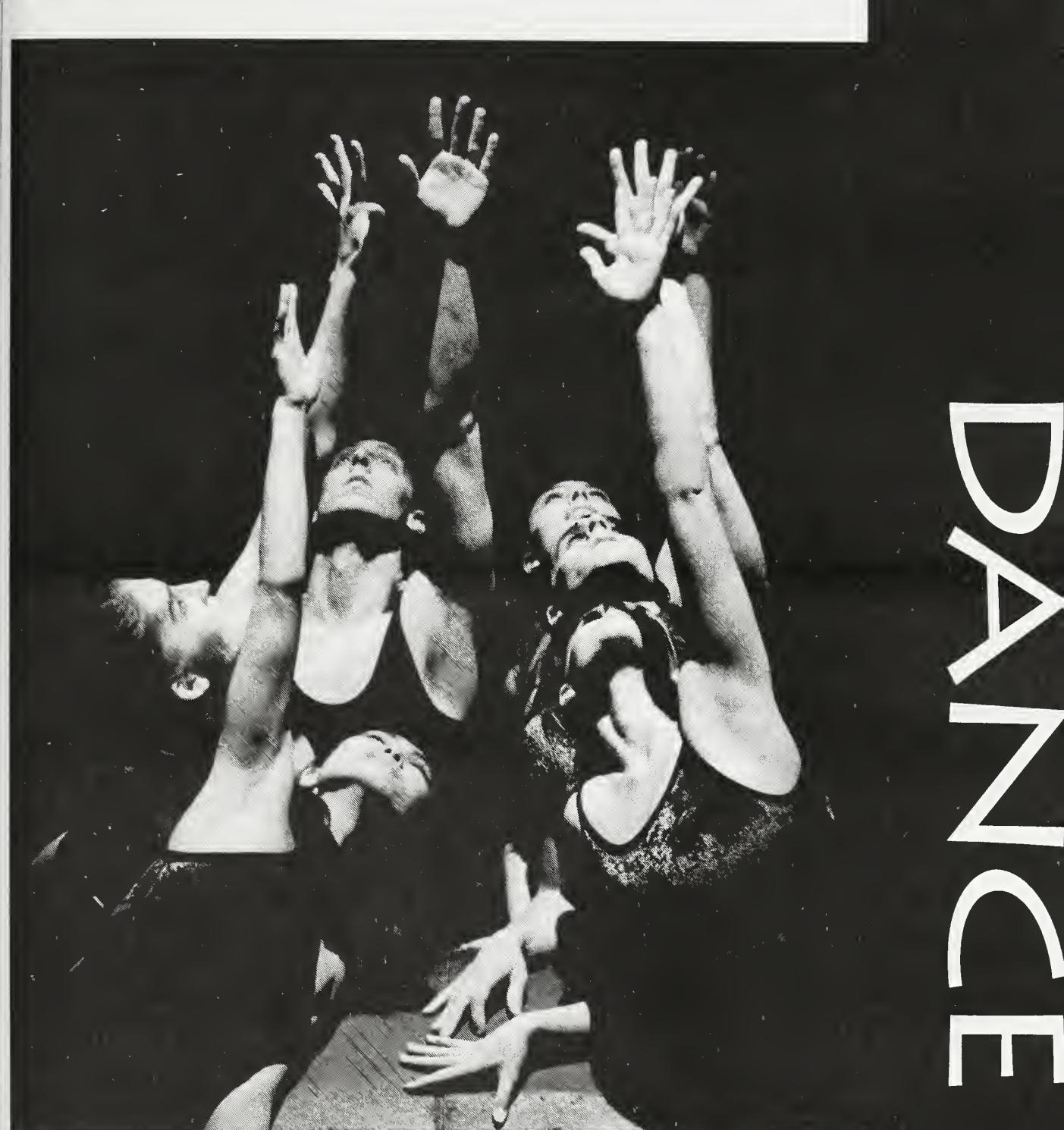
A third composer, Dr. Robert Suderburg, became chancellor of the School in 1974, following Martin Sokoloff, the administrative director, who served as interim chancellor from 1973-1974. Suderburg's tenure was marked by major capital improvements at the School, financed through increased contributions from the state and private sources. Among these improvements were the completion of the Workplace and the opening of the Semans Library; the partial renovation of the old Gray High School building; the acquisition of the former Mack Truck facility; and the renovation of the old Carolina Theatre, now the Stevens Center.

Dr. Jane E. Milley, a pianist and former dean of the School of Fine Arts at California State University at Long Beach, assumed her post as chancellor at the School of the Arts in September 1984, following

Lawrence Hart, former dean of Music at the University of North Carolina at Greensboro, who was interim chancellor during the 1983-84 school year. During her tenure, faculty salaries were increased; the School received funding from the North Carolina General Assembly for construction of Performance Place and renovation of the Gray Building and Design & Production facilities. She secured increased state funding to operate the Stevens Center; acquired additional student housing; enhanced the visiting artists program; and received approval to develop a Master of Music program and to begin planning for a new School of Film.

In the spring of 1990, Alex C. Ewing was appointed chancellor. He assumed the position in July 1990, following Philip R. Nelson, former dean of Music at Yale University, who served as interim chancellor during the 1989-90 school year. Mr. Ewing is a member of the advisory board of New York Joffrey Ballet, which he almost single-handedly revitalized during his tenure as general director in the 1960s, and of the board of directors of the School of American Ballet in New York. He has been associated with NCSA since 1985, when he became chairman of the Board of Visitors. In 1988 he established the Lucia Chase Endowed Fellowship for Dance at the School, in memory of his mother, a co-founder and principal dancer with American Ballet Theatre. A graduate of Yale University, Mr. Ewing is a former journalist and arts administrator who owned and developed one of the largest herds of champion Hereford cattle in the country.

The School has grown and its programs have flourished and expanded. A new School of Filmmaking opened in 1993. While its well-known graduates have distinguished themselves in concert halls, in films and on stages around the world, others have contributed to the quality of life in Winston-Salem and in large cities and small communities throughout North Carolina, the Southeast and the nation. International programs in music and dance have continued to provide unique performance experience for students. The School has seen its enrollment grow to more than 1,000 students from 45 states and 12 foreign countries. Its faculty numbers more than 120. The School's alumni has grown in number to 6,000, and continue to win critical and public acclaim.



THE SCHOOL OF DANCE

The purpose of the School of Dance is to identify and train young, talented dancers from diverse cultural backgrounds for careers in professional companies throughout the world.

Recognizing that it is necessary to begin training at an early age when the body and mind are flexible, the School enrolls talented young students at the high school level as well as at the college level. In addition, younger students of exceptional ability may also be admitted in the eighth grade. High school students who successfully complete all School of Dance requirements will receive an accredited state of North Carolina high school diploma. College graduates may receive either the Bachelor of Fine Arts degree or the Arts Diploma.

The curriculum, while based on the traditional training of ballet and contemporary techniques, remains flexible to absorb and reflect the current directions in dance, including the body therapies. Extensive performance opportunities further develop the student's versatility, a trademark of NCSA alumni.

The varied background of the permanent dance faculty and the extensive exposure to guest artists, currently working in all avenues of dance from classical ballet to the apex of contemporary dance, provide the students with an exciting palate of inspiration.

The faculty supports and assists the divisions of General Studies and Student Life to provide an artistically and culturally diverse environment that nurtures and develops the whole person.

School of Dance Faculty

Administration

Susan McCullough, Dean; Ballet Technique, Pointe, Repertory (1988)

Director, Pittsburgh Ballet Theatre School, 1986-1988. Ballet Mistress, Netherlands Dance Theatre, 1980-84. Dancer, Netherlands Dance Theatre, 1975-84. Harkness Ballet, 1971-75. Founding member North Carolina Dance Theatre, 1970. Graduate North Carolina School of the Arts, 1969. Guest teacher/choreographer for Joffrey Ballet, Royal Winnipeg Ballet, Ballet du Nord, North Carolina Dance Theatre, Pittsburgh Ballet Theatre. Recipient of Pennsylvania Arts Council Choreographers Grant, 1987.

Faculty

Trish Casey, Contemporary Technique, Composition, Improvisation, Repertory, Body Conditioning, Dance Perspectives (1990)

Graduated from NCSA and New York University Tisch School of the Arts, where received a BFA and MFA degree respectively. Danced with the companies of Pauline Koner and Don Redlich. Teaching credits span universities, companies and dance organizations in Australia, as well as in the U.S. Directed several creativity-based workshops for teachers, choreographers and dancers in New Mexico, Texas and North Carolina along with initiating "A Dance Gathering" in Dallas, Texas, an annual event hosting professional works from around the country. Studied Body-Mind Centering with Bonnie Bainbridge Cohen.

Warren Conover, Assistant Dean; Ballet Technique, Men's Technique, Variations, Repertory, Partnering (1994) Performed as a Soloist with American Ballet Theatre, Harkness Ballet, Pennsylvania Ballet, and Andre Eglevsky Ballet Company. Faculty member of the Ruth Page Foundation School of Dance, Gus Giordano Dance Center, and Lou Conte Dance Studio in Chicago for 13 years. Also taught for numerous schools and summer programs throughout the country. Prior to appointment to NCSA, was artistic associate/Ballet Master for Hubbard Street Dance Chicago.

Fanchon Cordell, Ballet Technique, Pointe, Variations, Repertory, Body Conditioning (1983)

Received early training at the Harkness Ballet School under Maria Vegh and David Howard on full scholarship. Began professional career with Ballet Repertory Company and also with Eglevsky Ballet on a US tour with Galina and Valerie Panov. Member of American Ballet Theatre, dancing soloist roles in many works including "Swan Lake," "Giselle," and "Concerto" and worked with such choreographers as George Balanchine, Mikhail Baryshnikov, Agnes de Mille and Antony Tudor.

Brenda Daniels, Contemporary Technique, Composition, Improvisation, Repertory (1995)
Received a BFA in Dance from State University of New York (SUNY) at Purchase. Faculty member at Merce Cunningham Studio, teaching all levels of technique including company class. Other teaching credits include Harvard Dance Center, Connecticut College, Cornish School, SUNY-Purchase, Vassar College, California State University at Long Beach, Texas Christian University, and the Rotterdam Dance Academy (Holland). Performed with Mel Wong, Douglas Dunn, Ellen Cornfield, Merce Cunningham (video) and still performs with Tor Simons and Dancers. Her solo show, "Multiple Exposure," toured extensively throughout the United States and Europe. Choreographing since 1983, works have been presented in New York at Lincoln Center, Joyce Theatre, and St. Mark's Church. Recipient of funding from New York Foundation for the Arts and National Endowment for the Arts.

Nina Danilova, Ballet, Technique, Pointe, Variations, Repertory (1996)

Graduate of the Vaganova Institute in St. Petersburg, Russia. Performed with both the Kirov Ballet and the Moscow Ballet. Doctoral candidate at the State Institute of Theatrical Arts, specializing in choreography, 1988-90. From 1991-96, faculty member at Pacific Northwest Ballet in Seattle, Washington.

Melissa Hayden, Ballet Technique, Pointe, Variations, Repertory, Body Conditioning (1983)

Ballerina with New York City Ballet, American Ballet Theatre. Taught and performed for the Royal Ballet, Canadian National Ballet, San Francisco Ballet, and others. Recipient of Handel Medallion, Capezio Award. Honorary doctorates from Skidmore College and Siena College.

Melinda Lawrence, Ballet Technique, Pointe, Variations, Repertory (1983)

Graduate of North Carolina School of the Arts. Ford Foundation scholarship student at School of American Ballet in New York City. Founding member of North Carolina Dance Theatre. Member of Les Grands Ballets Canadiens, Montreal, Canada.

Dianne Markham, Assistant Dean; Contemporary Technique, Composition, Improvisation, Repertory, Body Conditioning (1980)
B.A. in Dance, University of Oregon. Trained with Hanya Holm, Alwin Nikolais, Murray Louis, Phyllis Lamhut. Performed with the Murray Louis Dance Company and Nureyev and Friends, including U.S., European, Eastern European and Canadian tours. Guest artist-in-residence at major U.S. universities, teaching modern technique, improvisation, composition, and repertory. Choreographic works have been performed throughout the United States and Europe, including the London Contemporary Dance Festival and the Hungarian International Dance Program.

Lynn Messick, Music and Motion, Music Perspectives (1980)

B.M. in Piano, Salem College (cum laude). Graduate work in Music Education and Dance at the University of North Carolina at Greensboro. Dance musician at NCSA since 1970, music director since 1991.

Duncan Noble, Special Faculty, Ballet Technique, Men's Technique, Partnering, Repertory, Variations (1965)

Broadway shows and television. Performed with Valerie Bettis Dance Company, Ballet Theatre, Ballet Russe de Monte Carlo. Choreographer, ballet teacher. Guest teacher 1988-1993 NCSA International Dance Program at the Hungarian Dance Academy.

Gyula Pandi, Ballet Technique, Men's Technique, Character (1966)

Trained and performed with the Hungarian National Ballet.

Frank Smith, Ballet Technique, Men's Technique, Variations, Repertory, Partnering, Character, Career Orientation (1983)
Born in Hamlet, N.C., studied at NCSA from 1965-69. Awarded a full scholarship to the School of American Ballet where studied with Andre Eglevsky, Alexandra Danilova, and Stanley Williams. Joined American Ballet Theatre in 1970 dancing leading roles in ballets by de Mille, Tudor, Robbins, Balanchine, Baryshnikov, and Makarova. Promoted to the rank of soloist in 1976 and remained with American Ballet Theatre until 1983. Has been acclaimed for performances of roles such as "Pat Garrett" in Eugene Loring's "Billy the Kid" and as "Hilarion" in the American Ballet Theatre's "Giselle." Performed many principal character roles in the full length classical ballets. Appeared in the film THE TURNING POINT and has done numerous television specials. Served as the Assistant Dean of Ballet.

Gina Vidal, Ballet Technique, Pointe, Variations, Repertory, Body Conditioning (1969)

Scholarship student for six years at School of American Ballet. Studied with Balanchine, Danilova, Tumkovsky and Williams. Performed with Harkness Ballet and American Ballet Theatre. Guest teacher in South America, Europe and across the United States.

Dance Musicians

Jefferson Dalby
Raymond Ebert
Sally Kuker
Darren Lael
Lynn Messick
Frank Partridge
Kenneth Rhodes
Stephen Wells

Dance Costume Department

Carolyn Fay, Supervisor
Breanetta Mason

Staff

Bebe Briggs, Administrative Secretary
Tonya O'Neal, Secretary/Attendance Clerk

Guest Faculty

Lucia Chase Fellows

Margot Fonteyn, 1988
Ann Reinking, 1989
Agnes de Mille, 1990
Pearl Primus, 1991
Jacques d'Amboise, 1992
Martha Clarke, 1993
Arthur Mitchell, 1994
Irina Baronova, 1996
Murray Louis, 1998

Ballet (partial listing)

Charles Anderson
Hans Brennaa
Alexandra Danilova
Eleanor D'Antuono
Robert Denvers
Marina Eglevsky
Richard Gibson
Lorraine Graves
Benjamin Harkarvy
Anna-Marie Holmes
David Holmes
Alan Howard
Natalia Iananis
Alonzo King
Valentina Kozlov
Georgina Parkinson
Jeff Satinoff
Suki Schorer
Igor Schwezoff
Violette Verdy
Patricia Wilde
Rebecca Wright
Alice Rubenstein
Paul Sanasardo

Ballet and Contemporary

Arlene Croce
Mark Dendy
Nada Diachenko
Maxine Glorsky
Ruth Page

Contemporary (partial listing)

Alvin Ailey
Jack Arnold
Terry Creach & Stephen Koester
Bill Evans
Joyce Herring
Merle Holloman
Kazuko Hirabayashi
Sara Hook
Roxanne D'Orleans Juste
Sharon Kinney
Pauline Koner
Robert Kovich
Phyllis Lamhut
Bella Lewitzky
Gary Masters
Milton Myers
Alwin Nikolais
Wendy Osserman
Marcia Plevin
Debbie Pratt
Nora Reynolds
Carol Richard
Shapiro & Smith
Robert Small
Ernestine Stodelle
Andre Tyson
Clay Taliaferro
Dan Wagoner
Betty Walberg
Karla Wolfangle

Standards of Achievement and Evaluation

Admission

Admission to the School of Dance at the North Carolina School of the Arts is based on talent and potential as assessed in an audition before the arts faculty in addition to academic transcripts, test scores and personal references. All college applicants must meet the minimum admission requirements of the University of North Carolina.

Class Placement

Placement in the dance curriculum is determined primarily on technical ability. Progress from level to level is based on faculty recommendations, jury classes, periodic written progress reports and end of term conferences detailing the student's strengths and weaknesses.

Attendance Requirements

Punctual and regular attendance in all classes is expected.

In order to receive a grade for a dance class, a student must actively participate in at least 75 percent of the classes. If the student's absences are excused due to injury or illness, then on the advice and counsel of the dean, the student may be either given an "Incomplete" for the course and will make up the work the following semester or be permitted to drop the course. No consideration will be made for students with unexcused absences.

There are no unexcused absences allowed in the School of Dance. An unexcused absence may result in Arts Probation, reconsideration of eligibility for scholarship assistance, and ultimately, dismissal from the School. Each situation will be addressed on an individual basis by the dean in consultation with the dance faculty.

Students who cannot be present on the scheduled registration date must notify the Dance Office and the Registrar in advance. Dance classes missed will be considered as unexcused absences unless permission to arrive late is given by the dean.

Specific regulations will be distributed at the beginning of the year and posted in the department.

Grading System

Grades are based on technical proficiency, comprehension, progress, attitude and attendance. The School of Dance arrives at final grades based on the average of grades given by the student's teachers. Note: See section "Office of the Registrar" for grading system.

Students are expected to maintain a grade point average of 2.80 in their arts classes. A grade average in arts classes below 2.80 does not meet the artistic standards of the School of Dance.

Arts Probation

Students earning less than a 2.80 grade point average in arts classes for a given term are placed on Arts Probation for the following term.

Students on Arts Probation are not permitted to perform during that term, are not to be considered for merit scholarship funds, and must achieve a 2.80 average by the end of the term to be removed from Arts Probation.

Students on Arts Probation for two or more terms may not be asked to return to the School.

Continuance in the Program

Dance students are expected to adhere to the policies of the School of Dance, Residence Life, and General Studies.

The rigors of training demand a strong, disciplined mind and body. Students are expected to demonstrate substantial, technical and artistic growth through their daily classes and rehearsals. Each student's growth towards technical and artistic excellence is evaluated on a continual basis. To further evaluate the progress of the student, jury classes before the dance faculty and individual student/teacher conferences are held. Progress reports are written on each student. Invitations to continue in the dance program are extended by the faculty on a per term or yearly basis. Students whose continuation in the program for the subsequent year is in question are notified in writing following the winter term. Students not invited to return may appeal the decision in writing within three weeks of notification.

Withdrawal or Dismissal from School

At the beginning of the academic year, each student, regardless of age, and a parent or guardian will be required to sign a form indicating that they have read the School of Dance policies and that the student agrees to abide by these policies. No parent or guardian signature is required for students classified as independent by the NCSA Financial Aid Office. A student who does not adhere to the policies may be dismissed from the School.

In certain cases, such as serious illness or injury, where the student cannot participate in his/her dance classes for an extended amount of time, it may be recommended that the student withdraw from the School of the Arts. Each case must be discussed with the dean.

Performance Policy

Performance is an integral part of the training program. If a student is selected to perform by the faculty, he/she must perform unless an exception is made by the dean. Failure to meet obligations during any production may result in dismissal from the performance and possibly from the School.

Other Policies

Other specific policies may be distributed and posted as needed.

Junior High and High School Programs with Concentration in Dance

Ballet students must be at least 12 years old and in the eighth grade to be admitted to the program. Contemporary students must be in the 11th grade to be admitted, although special consideration may be given to exceptionally gifted younger applicants.

All high school students follow the academic curriculum prescribed by the state of North Carolina for its high school diploma. Many students who complete their high school studies at the School of the Arts can fulfill the college undergraduate requirements at fewer than four years based on technical development.

Junior High and High School Course Descriptions

The following courses are offered to junior high and high school students based on their technical achievement.

DAN 001,002,003: Ballet Technique (Ballet Specialists)

Fundamentals of ballet technique and practice, including barre and center floor work, body conditioning and/or Pilates-based work.

DAN 001,002,003: Contemporary Technique (Contemporary Specialists)

Contemporary dance training with emphasis on establishing a strong, traditional technical foundation while avoiding stylization in movement. Classes consist of multi-level and spatial combinations designed toward developing a technically facile dancer/performer. Adjunct classes in floor barre, body conditioning and Pilates-based training are strongly emphasized and are part of the technique grade.

DAN 004,005,006: Ballet Technique (Non-Specialists)

Fundamentals of ballet technique. Classes are designed toward developing a greater comprehension of the technique with an awareness of how it assists in developing the full potential of the contemporary dancer/performer in the competitive field of dance.

DAN 004,005,006: Contemporary Technique (Non-Specialists)

Fundamentals of contemporary dance technique. Special emphasis is given to the ballet student in the area of developing more spinal/torso flexibility, a sense of weight and dynamic use of space. Classes are designed to assist the student in obtaining expanded aesthetic sensibility and allow for further discovery in self-expression.

DAN 011,012,013: Pointe/Variations/Repertory

Basic technique of ballet on pointe. Ballet repertory and variations will be introduced to the student.

DAN 014,015,016: Men's/Repertory/Variations

A class in which special attention is given to the technical requirements of the dance as it pertains to the role of the male dancer. Men's ballet vocabulary, repertory and variations will be introduced to the student.

DAN 020: Character Dance

Basic ethnic dance styles as used in dance performances.

DAN 031,032,033: Ballet Partnering

Basic technique of partnering in dance performances.

DAN 034,035,036: Contemporary Partnering

This course is designed primarily to build strength and confidence in the dancer while manipulating, lifting and supporting each other in a kinetic relationship. Traditional as well as improvisational material is presented in order to allow for possibilities of interaction in partnering that are not limited by gender alone.

DAN 071,072,073: Dance Composition

Principles of techniques of choreography for contemporary specialists.

DAN 074,075,076: Improvisation

Offers students a deep exploration of movement which acts to extend their choreographic vocabulary for dance composition. It also offers the opportunity to develop sensitivity working with groups in an instant "performance" situation.

DAN 077,078,079: Theatre Dance

A variety of dance and dance related courses such as Yoga, Tai Chi, Acting for Dancers and Jazz are explored. The experience broadens the dancer's vocabulary, provides them with additional choreographic materials and promotes open-mindedness and discovery.

DAN 081,082,083: Contemporary Repertory

Emphasis is placed on developing both technical and practical skills necessary to adjust to a wide variety of contemporary repertory. Faculty direct classes working from video or personal experience in works of traditional and more contemporary choreographers. Consideration is given to solo as well as group choreographies. Repertory classes are part of scheduled workshop performances.

DAN 087,088,089: Theatre Dance

Continuation of DAN 077, 078, 079. Prerequisites: DAN 077,078,079.

DAN 090: Performance Attendance

Required of all dance students. Attendance at a minimum of one entire performance of each concert series — Fall Dance, The Nutcracker, Winter Dance, Spring Dance, Emerging Choreographers, each end of term workshop, and lecture/performances by guest dance companies. In addition to required attendance, students may be required to submit a written critique to his/her major teacher. Pass/Fail.

DAN 098: Introduction to NCSA

For all new high school students, this required course is an extended orientation to NCSA: to academic, arts, and social aspects of the campus community. Pass/Fail.

DAN 0599: Intensive Arts Projects

Special projects, programs, classes, seminars and performances developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intradisciplinary or interdisciplinary among the arts areas and/or General Studies. Students must enroll in this course each Fall term they are in attendance at NCSA. The course will be graded Pass/Fail.

Ballet And Contemporary Bachelor Of Fine Arts And Arts Diploma Programs

The Bachelor of Fine Arts degree and Arts Diploma are awarded on the attainment of professional standards as determined by the faculty of the School of Dance.

All arts courses required for the Bachelor of Fine Arts degree are also required for the Arts Diploma. No General Studies courses are required for the Arts Diploma, but elective courses may be taken.

To receive the BFA or Arts Diploma, college students must be enrolled and actively participate in the program for a minimum of three years. Upon petition, consideration will be given on an individual basis for advanced placement in select dance courses for:

- NCSA high school graduates who enroll in the NCSA college program;
- fourth year college students who present evidence of the successful completion of one year with a professional dance company as recognized by the Dance faculty.

Arts Requirements for a Bachelor of Fine Arts Degree or Arts Diploma in Ballet

Year One	Credits Per Year
DAN 101,102,103	9
DAN 104,105,106	6
DAN 111,112,113	6
or	
DAN 114,115,116	6
DAN 120,220,320	3
DAN 131,132,133	3
DAN 151,152,153	3
DAN 390	1
DAN 599	2
Total	33

Year Two

DAN 201,202,203	Ballet technique	9
DAN 204,205,206	Contemporary technique	6
DAN 211,212,213	Pointe/Variations/Repertory	6
or		
DAN 214,215,216	Men's/Repertory/Variations	6
DAN 231,232,233	Ballet Partnering	3
DAN 251,252,253	Music Perspectives	3
DAN 390	Performance Attendance	1
DAN 161,162,163	Dance Perspectives	6
DAN 599	Intensive Arts Projects	2
Total		36

Year Three

DAN 301,302,303	Ballet technique	9
DAN 304,305,306	Contemporary technique	6
DAN 311,312,313	Pointe/Variations/Repertory	6
or		
DAN 314,315,316	Men's/Variations/Repertory	6
DAN 331,332,333	Ballet Partnering	3
DAN 390	Performance Attendance	1
DAN 130	Technical Theatre	1
DAN 599	Intensive Arts Projects	2
Total		28

Year Four

DAN 401,402,403	Ballet technique	9
DAN 404,405,406	Contemporary Technique	6
DAN 411,412,413	Pointe/Variations/Repertory	6
or		
DAN 414,415,416	Men's/Variations/Repertory	6
DAN 431,432,433	Ballet Partnering	3
DAN 390	Performance Attendance	1
DAN 599	Intensive Arts Projects	2
Total		27

Total Four Year Arts Credits 124

General Studies Requirements (B.F.A. program) Ballet

GES 101,102,103	Critical Perspectives	6
HUM 121,122,123	The Arts in Context	6
GES 211,212,213	Foundations of Western Thought	6
Foreign Language		6
SCI 210	Nutrition, Behavior and Culture	2
SCI 221,222,223	Human Anatomy and Physiology	6
SCI 227	The Biology of Movement	3
Social Science Elective		2
General Studies Elective		8

Total Four Year General Studies Credits 45

Arts Requirements for a Bachelor of Fine Arts Degree or Arts Diploma in Contemporary Dance

Year One	Credits Per Year	
DAN 101,102,103	Contemporary Technique	9
DAN 104,105,106	Ballet Technique	6
DAN 151,152,153	Music and Motion	3
DAN 171,172,173	Composition/Improvisation	6
DAN 177,178,179	Theatre Dance	3
DAN 183	Contemporary Repertory	2
DAN 390	Performance Attendance	1
DAN 599	Intensive Arts Projects	2
Total		32

Year Two

DAN 201,202,203	Contemporary Technique	9
DAN 204,205,206	Ballet Technique	6
DAN 251,252,253	Music Perspectives	3
DAN 161,162,163	Dance Perspectives	6
DAN 271,272,273	Composition	3
DAN 274,275,276	Improvisation	3
DAN 277,278,279	Theatre Dance	3
DAN 281,282,283	Contemporary Repertory	6
DAN 390	Performance Attendance	1
DAN 599	Intensive Arts Projects	2
Total		42

Year Three

DAN 301,302,303	Contemporary Technique	9
DAN 304,305,306	Ballet Technique	6
DAN 371,372,373	Composition	3
DAN 374,375,376	Improvisation	3
DAN 381,382,383	Contemporary Repertory	6
DAN 390	Performance Attendance	1
DAN 130	Technical Theatre	1
DAN 599	Intensive Arts Projects	2
Total		31

Year Four

DAN 401,402,403	Contemporary Technique	9
DAN 404,405,406	Ballet Technique	6
DAN 134,135,136	Contemporary Partnering	3
DAN 499	Emerging Choreographers*	6
DAN 390	Performance Attendance	1
DAN 599	Intensive Arts Projects	2
Total		27

Total Four Year Arts Credits 132

*Emerging Choreographers and Pedagogy are to be taken all three trimesters.

General Studies Requirements (B.F.A. program) Contemporary

GES 101,102,103	Critical Perspectives	6
HUM 121,122,123	The Arts in Context	6
GES 211,212,213	Foundations of Western Thought	6
Foreign Language		6
SCI 210	Nutrition, Behavior and Culture	2
SCI 221,222,223	Human Anatomy and Physiology	6
SCI 227	The Biology of Movement	3
Social Science Elective		2
General Studies Electives		8

Total Four Year General Studies Credits 45

College Course Descriptions

Courses listed below are representative of those offered by the School of Dance. An exact listing of courses offered each year may be obtained from the School of Dance office.

DAN 101,102,103
DAN 201,202,203
DAN 301,302,303
DAN 401,402,403

Ballet Technique (Ballet Specialists) (3 Credits each Term)

Fundamentals of ballet technique and practice, including barre, center floor work, body conditioning and/or Pilates-based work.

DAN 101,102,103
DAN 201,202,203
DAN 301,302,303
DAN 401,402,403

Contemporary Technique (Contemporary Specialists) (3 Credits each Term)

Contemporary dance training with emphasis on establishing a strong, traditional technical foundation while avoiding stylization in movement. Classes consist of multi-level and spatial combinations designed toward developing a technically facile dancer/performer. Adjunct classes in floor barre, body conditioning and Pilates-based training are strongly emphasized and are part of the technique grade.

DAN 104,105,106
DAN 204,205,206
DAN 304,305,306
DAN 404,405,406

Ballet Technique (Non-Specialists) (2 Credits each Term)

Fundamentals of ballet technique. Classes are designed toward developing a greater comprehension of the (ballet) technique with an awareness of how it assists in developing the full potential of the contemporary dancer/performer in the competitive field of dance.

DAN 104,105,106
DAN 204,205,206
DAN 304,305,306
DAN 404,405,406

Contemporary Technique (Non-Specialists) (2 Credits each Term)

Fundamentals of contemporary dance technique. Special emphasis is given to the ballet student in the area of developing more spinal/torso flexibility, a sense of weight and dynamic use of space. Classes are designed to assist the student in obtaining expanded aesthetic sensibility and allow for further discovery in self expression.

DAN 111,112,113
DAN 211,212,213
DAN 311,312,313
DAN 411,412,413

Pointe/Variations/Repertory (2 Credits each Term)

Basic technique of ballet on pointe. Ballet repertory and variations will be introduced to the student.

DAN 114,115,116
DAN 214,215,216
DAN 314,315,316
DAN 414,415,416

Men's/Repertory/Variations (2 Credits each Term)

A class in which special attention is given to the technical requirements of the dance as it pertains to the role of the male dancer. Men's ballet vocabulary, repertory and variations will be introduced to the student.

DAN 120

DAN 220

DAN 320

Character Dance (1 Credit each Term)

Basic ethnic dance styles as used in dance performance. Required of ballet specialists.

DAN 130: Technical Theatre (1 Credit)

During one term, third year students are introduced to basic costume, makeup and hair skills. Costuming classes include construction of a simple leotard or tights. Considerations in color, shape and the effects of stage lighting are rendered in their design to represent choreographic intent. Skills are further developed through crew assignments on major productions and workshops. Makeup and hair classes focus on the practical application of the "basic" makeup and hair styles used in dance productions in a variety of venues.

DAN 131,132,133

DAN 231,232,233

DAN 331,332,333

DAN 431,432,433

Ballet Partnering (1 Credit each Term)

Basic technique of partnering in dance performances. Required four years for ballet specialists.

DAN 134,135,136

DAN 234,235,236

DAN 334,335,336

DAN 434,435,436

Contemporary Partnering (1 Credit each Term)

This course is designed primarily to build strength and confidence in the dancer while manipulating, lifting and supporting each other in a kinetic relationship. Traditional as well as improvisational material is presented in order to allow for possibilities of interaction in partnering that are not limited by gender alone. Required for women in fourth year, men all four years.

DAN 151

DAN 152

DAN 153

Music and Motion (1 Credit each Term)

Provides students with the knowledge of basic elements of music as they relate to the study of dance and choreography. These concepts are developed through improvised and choreographed studies, playing of percussion and keyboard instruments, music listening, and concert reviews. The course culminates in a student-directed presentation of music and dance.

DAN 251

DAN 252

DAN 253

Music Perspectives (1 Credit each Term)

An overview of music history relevant to the performer/choreographer, including music from the Renaissance to the present. Library research and concert reviews serve to broaden knowledge of musical styles, develop listening skills, and aid in music choices for choreography. Students select a dance/music related topic for a collaborative research performance project with Dance Perspectives at the end of the year.

DAN 161

DAN 162

DAN 163

Dance Perspectives (2 Credits each Term)

A multi-level survey of the evolution/revolution of dance throughout the 20th Century. Through the use of current dance periodicals, library research, videos and text, the course culminates in live performance bringing dance lineage to life in the present day.

DAN 171
DAN 172
DAN 173

Dance Composition and Improvisation (2 Credits each Term)

Through improvisation the students are offered a deep exploration of movement, which acts to extend their technical vocabulary for dance composition. These two skills are taught concurrently in order that the freshman student is made aware of how they integrate in the choreographic form.

DAN 177
DAN 178
DAN 179

Theatre Dance (1 Credit each Term)

A variety of dance and dance related courses such as Yoga, Tai Chi, Acting for Dancers and Jazz are explored. The experience broadens the dancer's vocabulary, provides them with additional choreographic materials and promotes open-mindedness and discovery.

DAN 181,182,183
DAN 281,282,283
DAN 381,382,383
DAN 481,482,483

Contemporary Repertory (2 Credits each Term)

Emphasis is placed on developing both technical and practical skills necessary to adjust to a wide variety of contemporary repertory. Faculty direct classes working from video or personal experience in works of traditional and more contemporary choreographers. Consideration is given to solo as well as group choreographies. Repertory classes are part of scheduled workshop performance.

DAN 271
DAN 272
DAN 273

Dance Composition (1 Credit each Term)

The class prepares the student toward the creation and organization of movement materials into small studies that have as their base the substance of dance: time, space and motion. Emphasis is placed on the development of basic theatrical communicative skills enabling the student to utilize these elements toward greater self expression. Solos and duets allow for simple exploration while providing incentive toward more demanding work in the third year.

DAN 274
DAN 275
DAN 276

Improvisation (1 Credit each Term)

The course is designed to build on earlier foundations of movement exploration and present opportunities for further investigation in personal movement vocabulary as a means toward developing spontaneous performance skills.

DAN 277
DAN 278
DAN 279

Theatre Dance (1 credit each Term)

Continuation of DAN 177, 178, 179. Prerequisites: DAN 177,178,179.

DAN 371
DAN 372
DAN 373

Dance Composition (1 Credit each Term)

Development of choreographic skills on a more advanced level. Group choreographies will be encouraged in order to acquire a more facile technique in larger works. Students will also be expected to articulate their ideas on paper, in the form of a grant presentation, as part of the requirement.

DAN 374
DAN 375
DAN 376

Improvisation (1 Credit each Term)

Extending the exploration of movement for choreographic intent through expansion of the theatrical vision. Selection of environments and spaces outside of the formal studio which will provide new stimulus for improvisational work.

DAN 390: Performance Attendance (1 Credit each Year)

Required of all dance students. Attendance at a minimum of one entire performance of each concert series - Fall Dance, the Nutcracker, Winter Dance, Spring Dance, Emerging Choreographers, each end of term workshop, and lecture/performances by guest dance companies. In addition to required attendance, students may be required to submit a written critique to his/her major teacher. Pass/Fail.

DAN 199
DAN 299
DAN 399

Directed Studies (3 Credits each Year)

Based on technical proficiency, students may be selected for special projects such as performing with the modules or additional performances away from the School which would require additional work and time from the regular curriculum. No more than 3 credits per year. Pass/Fail grade. Prerequisite: technical proficiency.

DAN 499: Emerging Choreographers (2 Credits each Term)

All graduating seniors in contemporary dance are required to choreograph a work. Those designated for public performance on the Emerging Choreographers program shall be juried by the dance faculty. Students in Emerging Choreographers will be taught a special lab course in lighting design taught by technical faculty from the School of Design & Production. The course presented familiarizes the dancer with technical methods, materials and systems in stage lighting with emphasis placed on developing communication skills with one's personal lighting designer. Pass/Fail.

DAN 599: Intensive Arts Projects (2 Credits)

Special projects, programs, classes, seminars and performances developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intradisciplinary or interdisciplinary among the arts areas and/or General Studies. Students must enroll in this course each Fall term they are in attendance at NCSA. The course will be graded Pass/Fail.

Summer Session

The School of Dance offers a summer session for students 12 years and older who have completed sixth grade. The five-week program provides extensive, disciplined training in classical ballet and contemporary dance. It includes a minimum of three dance classes a day — two or more technique classes and additional dance and arts-related classes. Selected students participate in additional repertory classes culminating in a workshop presentation. Students who demonstrate substantial growth and talent may be asked to audition for the academic year at the close of the session.

DESIGN & PRODUCTION



THE SCHOOL OF DESIGN & PRODUCTION

Recognizing the importance of designers and craftsmen as collaborative artists and artisans in performing arts, the School of Design & Production offers a unique and comprehensive program of instruction and practice in theatrical design, film production design, production management and theatre crafts. Students and faculty design and execute the sets, properties, costumes, lighting, wigs, makeup, and sound, and manage all production aspects for more than 20 shows a year. Design & Production works hand in hand with the other arts schools in mounting their productions and projects, including operas, musicals, plays, films, ballets and modern dance concerts.

Design & Production Faculty

Administration

John Sneden, Dean (1970)

A.B., M.A., University of North Carolina at Chapel Hill. Professor of drama and design, East Carolina University, Greenville, N.C. Director of theatre, Davidson College. Designer, Arrow Rock Lyceum, the State Theatre of Missouri. Eight years as resident designer for the East Carolina Summer Music Theatre. Designer, the Cape Playhouse, Dennis, Mass. Board of Directors, North Carolina Scenic Studios, Inc.

Henry R. Grillo, Assistant Dean, Graduate Program Director; Drafting, Theatre Technology, Technical Direction, CAD (1983)

B.A., Cornell University; M.F.A., Carnegie-Mellon University. Technical director/lighting designer: University of Evansville, Carnegie-Mellon Theatre Company, Cornell University Theatre, Ithaca Summer Repertory, North Carolina Shakespeare Festival, Winston-Salem Little Theatre. General Manager, North Carolina Scenic Studios. Member, U.S. Institute for Theatre Technology and International Alliance of Theatrical Stage Employees(IATSE).

John J. Toia, Assistant Dean, Director of the Stage Management Program (1989)

B.F.A., Wayne State University; M.F.A., Florida State University. Production stage manager: Stages Repertory Theatre, Pasadena Playhouse, New Globe Theatre, Philadelphia Drama Guild, Tennessee Williams Theatre. Stage manager: Dramatists Guild, Ensemble Studio Theatre of New York, New York Shakespeare Festival, Asolo State Theatre. Member of Actors' Equity Association.

Clyde Fowler, Jr., Director of Visual Arts; Drawing, Advanced Drawing (1975)

B.F.A., Virginia Commonwealth University. Studied drawing at the National Academy of Fine Arts in New York and at Art Students League, also in New York. Represented in the 40th annual North Carolina Artists Exhibition, North Carolina Museum of Art, Raleigh. One-person and group exhibitions at the Southeastern Center for Contemporary Art, Sawtooth Center for Visual Design, Wake Forest University, Weatherspoon Gallery-University of North Carolina at Greensboro, High Point Theatre Gallery.

Faculty

Diane R. Berg, Costume Faculty/Shop Manager; Costuming (1986)

B.F.A., West Virginia University, M.F.A., University of North Carolina at Greensboro. Costume shop manager, Asolo State Theatre, Sarasota, Fla.; Purdue Professional Theatre. Commissioner for the USITT Costume Design and Technology Commission. Director, graduate costume technology, Purdue University.

Dennis Gill Booth, Technical Director; Technical Production, Drafting, Stagecraft, CAD (1992)

M.F.A., University of Washington, Seattle. Technical director, Wright State University. Production Manager, Alaska Repertory Theatre, Berkeley Repertory Theatre, Old Globe Theatre. Technical director, Intiman Theatre, Arizona Theatre Company. Assistant technical director, Oregon Shakespeare Festival. Member, International Alliance of Theatrical Stage Employees(IATSE).

Norman Coates, Director of Lighting Design Program (1990)

B.A., Temple University. Lighting designer for Broadway shows: "The News" and "Prince of Central Park." Off-Broadway: "Here Are Ladies," "Diversions and Delights," "Blood Knot," and "Limbo Tales." Designed Richard Harris' international tour of "Camelot." Regional credits include two seasons at PlayMakers Repertory, Burt Reynolds Jupiter Theatre and The Hirschfeld Theatre. Member USA and IESNA.

Franco Colavecchia, Scene Design, Costume Design, Drawing and Painting (1996)

Studied both stage design and painting: St. Martin's College of Art, London, and the Slade School of Art, London University. Taught at Harvard, SUNY-Purchase, Carnegie-Mellon, Colgate. Head of scenic design, DePaul University, Chicago. Director of design and production, Opera Company of Philadelphia. Resident designer and faculty, American Opera Center at Juilliard. Designed more than 40 opera productions at New York City Opera; Lyric Opera, Chicago; Houston Opera; Music Opera Association, Los Angeles; Den Norske Oper, Oslo; Monte Carlo Opera House; Wolf Trap, Washington, D.C.; Glimmerglass Opera; Brooklyn Academy of Music; San Antonio Festival. Designed on Broadway, off-Broadway, United Kingdom, Canada, Ireland. For PBS-TV: "Carmen," Live From Lincoln Center; "La Boheme," Great Performances.

Martha Dunigan, Visual Arts; Sculpture, Ceramics (1974)

B.A., Oberlin College; M.F.A., University of North Carolina at Greensboro. Attended Penland School of Crafts; Atelier 17, Paris; Pratt Graphic Workshop, New York. Exhibiting member, Piedmont Craftsmen, Inc.; Five Winston-Salem Printmakers. Works shown in juried and member exhibitions of Provincetown Art Association, Mass.; Southeastern Center for Contemporary Art, Winston-Salem, N.C.; and many groups throughout the Southeast. Represented in collections of Wachovia Bank & Trust Co., Wake Forest University English Department, Jackson Library of University of North Carolina at Greensboro and numerous private collections.

Pamela C. Griffin, Visual Arts; Color and Design, Drawing, Rendering (1982)

B.F.A., Syracuse University; M.F.A., Tyler School of Art, Temple University. Instructor/guest lecturer, Goods Gallery, Port Washington, N.Y.; Cazenovia College, N.Y.; Syracuse University, N.Y.

Howard C. Jones, Resident Scenic Artist; Scene Painting, Design (1982-88); (1996)

B.A., William Jewell College. Designer: Starlight Theatre, American Heartland Theatre, North Shore Music Theatre, State Ballet of Missouri, Merrimack Repertory, N.C. Shakespeare Festival, Boston Conservatory of Music, Coterie Theatre, Missouri Repertory Theatre, New Theatre. Painted for: John Conklin, James Leonard-Joy, Santo Loquasto, Loy Arienas, Jose Varona. Co-founder of Cobalt Studios, White Lake, N.Y. Member United Scenic Artists.

Charles H. McClennahan, Scene Design, Production Design and Art Direction, Computer-Assisted Design (1996)

B.F.A., North Carolina School of the Arts; M.F.A., Yale School of Drama. Set designer: "Ma Rainey's Black Bottom," Cort Theatre, Broadway. Production designer: HAITIAN CORNER, New York Film Festival; HANGIN' WITH THE HOMEBOYS, New Line Cinema. Art direction: commercials for Nike's "Air Jordan," "Diet Coke" and many others, MO BETTER BLUES, Spike Lee, director. Developer of computer-aided design for the theatre using AutoCAD and DesignCAD. Adjunct professor: New York University's Tisch School of the Arts, rendering and sketching. Renderer: Eugene O'Neill Theatre Conference. Designed at Carnegie Hall, Lincoln Center and many regional theatres.

John H. Miller, Technical Faculty; Welding, Technical Production, Stage Machinery (1975-79); (1989)

B.S., M.F.A., Southern Illinois University. Technical Director: Florida State University, North Carolina School of the Arts, North Carolina Shakespeare Festival. Master Electrician: "Sunshine Boys," National Bus and Truck. Operations Manager: Carolina StreetScene, 1976-79. Project manager: J.R. Clancy, Inc.

Mark Pirolo, Director of Design; Scene Design, Costume Design, History of Decor (1972)

B.F.A. (Honors), Carnegie-Mellon University. Designer: National Educational Television Biography Series; Pittsburgh Playhouse; Great Lakes Shakespeare Festival; Theatre-by-the-Sea, Portsmouth, N.H.; North Carolina Dance Theatre; North Carolina Shakespeare Festival; PlayMakers Repertory, University of North Carolina at Chapel Hill; Folger Theatre; Colorado Shakespeare Festival; Utah Shakespearean Festival. Guest designer: Wake Forest University and State University of New York at Albany.

Martha Ruskai, Resident Makeup Artist, Wig Specialist (1987)

B.M., M.F.A., University of Cincinnati Conservatory of Music. Makeup artist and wig maker for Elsen Associates, Inc., since 1986. Makeup artist for Santa Fe Opera, Pittsburgh Opera, Cincinnati Opera, Connecticut Opera, New Jersey State Opera, Great Lakes Shakespeare Festival, Cincinnati Playhouse in the Park. Theatrical wig maker for SLEEPING WITH THE ENEMY.

David E. Smith, Director of Sound Design (1996)

B.A. (Honors), University of Kent, Canterbury. Senior sound designer/engineer: Royal National Theatre of Great Britain. Director of sound: North Shore Music Theatre, Beverly, Mass. Guest sound designer: Arena Stage, Washington, D.C., and Trinity Square Repertory Company, Providence, R.I. Contributing writer: Live Sound International Magazine. Executive committee: Audio Engineering Society (Boston Section). Helen Hayes Award nominee 1995 for Outstanding Sound Design.

Christine Turbitt, Director of Costume Studies; Costume Design, Costume History, Costume Construction (1974)

B.A., University of California-Berkeley; M.F.A., University of California-Irvine. Costume Designer: North Carolina Dance Theatre; Duke University; University of Wisconsin at Milwaukee; Monomoy Theatre; Georgia Shakespeare Festival; and North Carolina Shakespeare Festival. Costume Staff: Santa Fe Opera, Colorado Shakespeare Festival, and Great Lakes Theatre Festival (shop supervisor).

Bill Volz, Technical Faculty; Welding, Stagecraft, Production Management (1989)

Arts Diploma, North Carolina School of the Arts, 1985. Technical coordinator for Spartan Foods employee appreciation events; technical director/instructor for the South Carolina Governor's School of the Arts, 1985-89.

Bland M. Wade, Jr., Department Properties Manager; Stage Properties, Crafts (1986)

B.F.A., North Carolina School of the Arts. Member of Institute for Theatre Technology and International Alliance of Theatrical Stage Employees (IATSE), Local #635. Property Master/Artisan for Heritage Repertory Theatre, Actors Theatre of Louisville, North Carolina Shakespeare Festival, The Piedmont Opera Theatre, with many credits in prop work and design for theatre, opera, dance, movies, television, industrials, and display work.

Recent Guest Faculty

Emanuel Azenberg

John Lee Beatty

Jarka Burian

Jonathan Deans

Peter Eastmen

George Elmer

Tony Fanning

Abe Jacobs

Rachel Keebler

Hugh Landwher

Peter Lawrence

Keith Lewis

Santo Loquasto

Darwin Reid Payne

Wynn Thomas

Jennifer Tipton

Freddy Wittop

Staff

Shelva Cockerham, Administrative Secretary (1990)

Jannie Davis, Wardrobe Manager (1980)

Monty Heath, Shop Foreman (1994)

Mary Taylor, Receptionist (1996)

The Undergraduate Program

The four-year undergraduate professional training program is open to college students who wish to specialize in:

- Costume Design
- Costume Technology/Construction
- Film Production Design
- Lighting Design
- Scene Design
- Scene Painting/Stage Properties
- Stage Management
- Sound Design and Engineering
- Technical Direction
- Wig and Makeup Design

Students usually pursue the Bachelor of Fine Arts (B.F.A.); however, with the permission of the faculty, students may be permitted to pursue the Arts Diploma. Students following design concentrations must pursue the B.F.A.

Bachelor of Fine Arts Requirements

125 to 159 credit hours in Design & Production courses (must include 48 credit hours in Production).

36 credit hours in General Studies courses (must include GES 101, 102, 103; GES 211, 212, 213; THH 141, 142, 143; LIT 290; one Math/Science elective; one Social Science elective; one Literature/Philosophy elective). ARH 101, 102, 103 is required for students in the Scene Design, Costume Design, Costume Technology, Scene Painting/Stage Properties, and Makeup curricula.

All students are required to make a formal portfolio presentation to the entire faculty during the last term of the senior year in order to graduate.

Arts Diploma Requirements

All Design & Production courses for the Bachelor of Fine Arts degree are required for the Arts Diploma. Additional General Studies courses may be taken, but are not required. 125 to 159 credits in Design & Production courses must include 48 hours in Production. Each candidate for the Arts Diploma is required to make a formal portfolio presentation to the entire faculty during the last term of the senior year in order to graduate.

Standards of Achievement and Evaluation

Continuance in the Program

Students are accepted based upon their demonstrated level of achievement and the faculty's estimation of their professional promise. Throughout matriculation, students are continually evaluated and advised regarding their progress and artistic development. At the end of each term, the faculty as a group discusses each individual student's strengths, weaknesses, needs, and progress. That information is then shared with the student via his/her advisor.

In addition, all students are required to present a portfolio to the entire faculty at the end of the spring term each year. The faculty uses this presentation to further develop an understanding of the student's progress and steer the student's future in the program. Continuation in the program from year to year is not automatic. Students must be invited to continue, and will be invited only so long as they demonstrate substantial growth toward artistic excellence.

Minimum Grade Requirements

To remain in the program, the student must maintain a cumulative 2.0 average in both general studies and arts courses through the first year, and in the following years, an average of 2.0 in general studies courses and 2.5 in arts courses.

Transfer Students

Transfer students are placed according to ability and experience at the discretion of the dean, following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered and appropriate advanced credit will be given. A transfer student must spend a minimum of two years at the School of the Arts to qualify for the Bachelor of Fine Arts in Design & Production.

Undergraduate Course Requirements

Costume Design

	Fall	Winter	Spring
First Year			
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 151,152,153 (Color and Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
DEP 221,222,223 (Costume Construction I)	2	2	2
FIM 121 (Fundamentals of Filmmaking)	3		
DEP 599 (Intensive Arts Projects)	2		
GES 101,102,103 (Critical Perspectives)	2	2	2
ARH 101,102,103 (Art History)	2	2	2
General Studies Electives*	2	2	2
Credit Hours	19	17	20

Second Year

	Fall	Winter	Spring
DEP 200 (Production)	4	4	4
DEP 171,172,173 (Costume History)	2	2	2
DEP 261,262,263 (Costume Design I)	2	2	2
DEP 264,265,266 (Drawing & Painting Costumes)	2	2	2
DEP 321,322,323 (Costume Construction II)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
THH 241,242,243 (Theatre History)	2	2	2
GES 211,212,213 (Western Thought)	2	2	2
Credit Hours	18	16	16

Third Year

	Fall	Winter	Spring
DEP 300 (Production)	4	4	4
DEP 177,178,179 (Hair History & Styling)	2	2	2
DEP 361,362,363 (Costume Design II)	2	2	2
DEP 421,422,423 (Costume Constr. III)	2	2	2
DEP 524 (Textiles)	2		
DEP 390 (Text Analysis & Directing)		2	
DEP 360 (Advanced Costume Rendering)			2
DEP 599 (Intensive Arts Projects)	2		
General Studies Electives*	2	2	2
Credit Hours	16	14	14

Fourth Year

	Fall	Winter	Spring
DEP 400 (Production)	4	4	4
DEP 461,462,463 (Costume Design III)	2	2	2
DEP 231,232,233 (Lighting Design I)	2	2	2
And			
Arts Electives**	2	2	2
Or			
DEP 174,175,176 (History of Decor)	(2)	(2)	(2)
And			
DEP 251,252,253 (Scene Design I)	(2)	(2)	(2)
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	12	10	10

Costume Technology

	Fall	Winter	Spring
First Year			
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 151,152,153 (Color and Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
DEP 221,222,223 (Costume Construction I)	2	2	2
FIM 121 (Fundamentals of Filmmaking)			3
DEP 599 (Intensive Arts Projects)	2		
GES 101,102,103 (Critical Perspectives)	2	2	2
ARH 101,102,103 (Art History)	2	2	2
General Studies Electives*	2	2	2
Credit Hours	19	17	20
Second Year			
DEP 200 (Production)	4	4	4
DEP 171,172,173 (Costume History)	2	2	2
DEP 261,262,263 (Costume Design I)	2	2	2
DEP 264,265,266 (Drawing & Painting Costumes)	2	2	2
DEP 321,322,323 (Costume Construction II)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
THH 241,242,243 (Theatre History)	2	2	2
GES 211,212,213 (Western Thought)	2	2	2
Credit Hours	18	16	16
Third Year			
DEP 300 (Production)	4	4	4
DEP 137,157 (Light/Scene Design for NS)	2	2	
DEP 177,178,179 (Hair History & Styling)	2	2	2
DEP 421,422,423 (Costume Constr. III)	2	2	2
DEP 524 (Textiles)	2		
DEP 527,528 (Costume Shop Management)		2	2
DEP 599 (Intensive Arts Projects)	2		
General Studies Electives*	2	2	2
Credit Hours	16	14	12
Fourth Year			
DEP 400 (Production)	4	4	4
DEP 154,155,156 (3-D Design/Sculpture)	2	2	2
DEP 240 (Beginning CAD)	2		
DEP 247,248,249 (Stage Properties)	2	2	2
DEP 424,425,426 (Costume Constr. IV)	2	2	2
Arts Electives**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	16	12	12

Film Design/Art Direction

	Fall	Winter	Spring
First Year			
DEP 100 (Production)	4	4	4
DEP 141,142,143 (Drafting)	2	2	2
DEP 151,152,153 (Color and Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
DEF 131,132,133 (Fund. of Film Design)	2	2	2
GES 101,102,103 (Critical Perspectives)	2	2	2
ARH 101,102,103 (Art History)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	18	16	16
Second Year			
DEP 200 (Production)	4	4	4
DEP 174,175,176 (History of Decor)	2	2	2
DEP 211,212,213 (Scene Painting I)	2	2	2
DEP 240 (Beginning CAD)	2		
DEP 254,255,256 (Drawing & Painting Scenery)	2	2	2
FIM 131,132 (Moving Image Phenomenon)	2	2	
DEF 251,252,253 (Film Design I)	2	2	2
GES 211,212,213 (Western Thought)	2	2	2
General Studies Electives*	2	2	2
DEP 599 (Intensive Arts)	2		
Credit Hours	22	18	16
Third Year			
DEP 300 (Production)	4	4	4
DEF 341,342,343 (3-D Imaging/Animation)	2	2	2
DEF 351,352,353 (Film Design II)	2	2	2
DEF 554,555,556 (Film Art Direction:Topics)	2	2	2
DEF 564,565,566 (Film Presentation Graphics)	2	2	2
FIM 231,232 (Moving Image Phenomenon)	2	2	
DEP 599 (Intensive Arts)	2		
General Studies Electives*	4	4	4
Credit Hours	20	18	16
Fourth Year			
DEP 400 (Production)	4	4	4
DEF 441,442,443 (Adv. 3-D Imaging/Compositing)	2	2	2
DEF 451,452,453 (Film Design III)	2	2	2
Arts Electives**	2	2	
FIM 340 (Producing Workshop)		2	
DEP 599 (Intensive Arts)	2		
Credit Hours	12	12	8

Lighting Design

	Fall	Winter	Spring
First Year			
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 141,142,143 (Drafting)	2	2	2
DEP 151,152,153 (Color and Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
FIM 121 (Fundamentals of Filmmaking)			3
DEP 599 (Intensive Arts Projects)	2		
GES 101,102,103 (Critical Perspectives)	2	2	2
General Studies Electives*	2	2	2
Credit Hours	17	15	18
Second Year			
DEP 200 (Production)	4	4	4
DEP 181,182,183 (Intro. to Theatre Sound)	2	2	2
DEP 217,218,219 (Stagecraft)	2	2	2
DEP 231,232,233 (Lighting Design I)	2	2	2
DEP 234,235,236 (Stage Electrics)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
THH 241,242,243 (Theatre History)	2	2	2
GES 211,212,213 (Western Thought)	2	2	2
Credit Hours	18	16	16
Third Year			
DEP 300 (Production)	4	4	4
DEP 157,167 (Scene/Costume Design-NS)	2	2	
DEP 174,175,176 (History of Decor)	2	2	2
DEP 331,332,333 (Lighting Design II)	2	2	2
Arts Electives*	2	2	2
DEP 599 (Intensive Arts Projects)	2		
General Studies Electives*	2	2	2
General Studies Electives*	2	2	2
Credit Hours	16	16	16
Fourth Year			
DEP 400 (Production)	4	4	4
DEP 431,432,433 (Lighting Design III)	2	2	2
Arts Electives**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	10	8	8

Scene Design

	Fall	Winter	Spring
First Year			
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 141,142,143 (Drafting)	2	2	2
DEP 151,152,153 (Color and Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
IM 121 (Fundamentals of Filmmaking)			3
DEP 599 (Intensive Arts Projects)	2		
GES 101,102,103 (Critical Perspectives)	2	2	2
ARH 101,102,103 (Art History)	2	2	2
General Studies Electives*	2	2	2
Credit Hours	19	17	20
Second Year			
DEP 200 (Production)	4	4	4
DEP 174,175,176 (History of Decor)	2	2	2
DEP 211,212,213 (Scene Painting I)	2	2	2
DEP 217,218,219 (Stagecraft)	2	2	2
DEP 240 (Beginning CAD)	2		
DEP 241 (Advanced Drafting)	2		
DEP 251,252,253 (Scene Design I)	2	2	2
DEP 254,255,256 (Drawing and Painting Scenery)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
THH 241,242,243 (Theatre History)	2	2	2
Credit Hours	20	18	16
Third Year			
DEP 300 (Production)	4	4	4
DEP 311,312,313 (Scene Painting II)	2	2	2
DEP 351,352,353 (Scene Design II)	2	2	2
DEP 390 (Text Analysis & Directing)		2	
DEP 599 (Intensive Arts Projects)	2		
GES 211,212,213 (Western Thought)	2	2	2
General Studies Electives*	2	2	2
Credit Hours	14	14	12
Fourth Year			
DEP 400 (Production)	4	4	4
DEP 451,452,453 (Scene Design III)	2	2	2
DEP 231,232,233 (Lighting Design I)	2	2	2
And			
Arts Electives**	2	2	2
Or			
DEP 171,172,173 (Costume History)	(2)	(2)	(2)
And			
DEP 261,262,263 (Costume Design I)	(2)	(2)	(2)
Or			
DEF 251,252,253 (Film Design I)	(2)	(2)	(2)
And			
DEF 341,342,343 (3-D Imaging)	(2)	(2)	(2)
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	12	10	10

Scene Painting/Stage Properties

	Fall	Winter	Spring
First Year			
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 141,142,143 (Drafting)	2	2	2
DEP 151,152,153 (Color & Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
FIM 121 (Fundamentals of Filmmaking)			3
GES 101,102,103 (Critical Perspectives)	2	2	2
ARH 101,102,103 (Art History)	2	2	2
General Studies Electives*	2	2	2
Credit Hours	19	17	20

Second Year

DEP 200 (Production)	4	4	4
DEP 174,175,176 (History of Decor)	2	2	2
DEP 211,212,213 (Scene Painting I)	2	2	2
DEP 217,218,219 (Stagecraft)	2	2	2
DEP 264,265,266 (Drawing/Painting for Costume Designer)	2	2	2
DEP 247,248,249 (Stage Properties)	(2)	(2)	(2)
DEP 599 (Intensive Arts Projects)	2		
THH 241,242,243 (Theatre History)	2	2	2
Credit Hours	16 (18)	14 (16)	14 (16)

Third Year

DEP 300 (Production)	4	4	4
DEP 251,252,253 (Scene Design I)	2	2	2
And			
DEP 247,248,249 (Stage Properties)	2	2	2
And			
DEP 311,312,313 (Scene Painting II)	2	2	2
And			
DEP 254,255,256 (Drawing/Painting for the Theatre)	2	2	2
Or			
DEP 137,157,167 (Design for NS)	(2)	(2)	(2)
And			
DEP 114,115,116 (Metal Working)	(2)	(2)	(2)
And			
DEP 344,345,346 (Furniture)	(2)	(2)	(2)
And			
Arts Elective**	(2)	(2)	(2)
DEP 599 (Intensive Arts Projects)	2		
GES 211,212,213 (Western Thought)	2	2	2
General Studies Elective	2	2	2
Credit Hours	18	16	16

Fourth Year

DEP 400 (Production)	4	4	4
DEP 417,418,419 (Professional Career Development)	2	2	2
DEP 411,412,413 (Scene Painting III)	2	2	2
And			
DEP 137 (Lighting Design for NS)	2		
Or			
DEP 347,348,349 (Advanced Stage Properties)	(2)	(2)	(2)
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	12 (10)	8	8

Sound Design and Engineering

	Fall	Winter	Spring
First Year			
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 141,142 (Drafting)	2	2	
DEP 151,152,153 (Color and Design)	2	2	2
DEP 181,182 (Intro. to Theatre Sound)	2	2	
DEP 190 (Intro. to Stage Management)			2
DEP 240 (Beginning CAD)	2		
FIM 161,162,163 (Fund. of Prod. & Tech.)	3	3	4
GES 101,102,103 (Critical Perspectives)	2	2	2
General Studies Electives*	2	2	2
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	20	18
			19

Second Year

DEP 200 (Production)	4	4	4
DEP 234,235,236 (Stage Electrics)	2	2	2
DEP 281,282,283 (Sound Design I)	2	2	2
DEP 284,285,286 (Audio Electronics)	2	2	2
FIM 261,262, (Editing Workshop)	2	2	
THH 241,242,243 (Theatre History)	2	2	2
GES 211,212,213 (Western Thought)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	18	16
			14

Third Year

DEP 300 (Production)	4	4	4
DEP 174,175,176 (History of Decor)	2	2	2
DEP 291,292,293 (Stage Management I)	2	2	2
DEP 381,382,383 (Sound Design II)	2	2	2
FIM 360,360,360 (Int. Editing Workshop)	2	2	2
General Studies Electives*	4	4	4
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	18	16
			16

Fourth Year

DEP 400 (Production)	4	4	4
DEP 341,342,343 (Production Management)	2	2	2
DEP 390 (Text Analysis/Directing)	2		
DEP 481,482,483 (Sound Design III)	2	2	2
Arts Electives**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	12	12
			10

Stage Management

	Fall	Winter	Spring
First Year			
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 141,142 (Drafting)	2	2	
DEP 151,152,153 (Color and Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
DEP 190 (Introduction to Stage Mgmt.)			2
FIM 121 (Fundamentals of Filmmaking)			3
GES 101,102,103 (Critical Perspectives)	2	2	2
General Studies Electives*	2	2	2
Credit Hours	17	15	18
Second Year			
DEP 200 (Production)	4	4	4
DEP 181,182,183 (Intro. to Theatre Sound)	2	2	2
DEP 137,157,167 (Design for NS)	2	2	2
DEP 291,292,293 (Stage Management I)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
THH 241,242,243 (Theatre History)	2	2	2
GES 211,212,213 (Western Thought)	2	2	2
Credit Hours	16	14	14
Third Year			
DEP 300 (Production)	4	4	4
DEP 157,167 (Scene/Costume Design-NS)		2	2
DEP 341,342,343 (Production Management)	2	2	2
DEP 391,392,393 (Stage Management II)	2	2	2
Arts Electives**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
General Studies Electives*	2	2	2
General Studies Electives*	2	2	2
Credit Hours	16	16	16
Fourth Year			
DEP 400 (Production)	4	4	4
DEP 498 (Stage Management Seminar)	2	2	2
Arts Electives**	2	2	2
Arts Electives**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	12	10	10

Technical Direction

	Fall	Winter	Spring
First Year			
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 114,115,116 (Metal Working)	2	2	2
DEP 141,142,143 (Drafting)	2	2	2
DEP 151,152,153 (Color and Design)	2	2	2
FIM 121 (Fundamentals of Filmmaking)			3
DEP 599 (Intensive Arts Projects)	2		
GES 101,102,103 (Critical Perspectives)	2	2	2
General Studies Electives*	2	2	2
Credit Hours	17	15	18

Second Year

DEP 200 (Production)	4	4	4
DEP 211,212,213 (Scene Painting I)	2	2	2
DEP 217,218,219 (Stagecraft)	2	2	2
DEP 244,245,246 (Shop Practices)	2	2	2
DEP 247,248,249 (Stage Properties)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
THH 241,242,243 (Theatre History)	2	2	2
GES 211,212,213 (Western Thought)	2	2	2
Credit Hours	18	16	16

Third Year

DEP 300 (Production)	4	4	4
DEP 137,157,167 (Design for NS)	2	2	2
DEP 174,175,176 (History of Decor)	2	2	2
DEP 314,315,316 (Advanced Theatre Technology)	2	2	2
DEP 317,318,319 (Technical Direction)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
General Studies Electives*	2	2	2
General Studies Electives*	2	2	2
Credit Hours	18	16	16

Fourth Year

DEP 400 (Production)	4	4	4
DEP 341,342,343 (Production Management)	2	2	2
Arts Electives**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	10	8	8

Wig And Makeup Design

	Fall	Winter	Spring
First Year			
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 151,152,153 (Color and Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
DEP 170 (Introduction to Makeup)	1		
DEP 177,178,179 (Hair History & Styling)	2	2	2
FIM 121 (Fundamentals of Filmmaking)			3
DEP 599 (Intensive Arts Projects)	2		
GES 101,102,103 (Critical Perspectives)	2	2	2
General Studies Electives*	2	2	2
Credit Hours	18	15	18

Second Year

DEP 200 (Production)	4	4	4
DEP 171,172,173 (Costume History)	2	2	2
DEP 264,265,266 (Drawing & Painting Costumes)	2	2	2
DEP 274,275,276 (Makeup I)	2	2	2
DEP 277,278,279 (Wig Construction I)	2	2	2
ARH 101,102,103 (Art History)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GES 211,212,213 (Western Thought)	2	2	2
Credit Hours	18	16	16

Third Year

DEP 300 (Production)	4	4	4
DEP 261,262,263 (Costume Design I)	2	2	2
DEP 360 (Advanced Costume Rendering)			2
DEP 390 (Text Analysis & Directing)		2	
DEP 374,375,376 (Makeup II)	2	2	2
DEP 377,378,379 (Wig Construction II)	2	2	2
DEP 570 (Introduction to Prosthetics)	2		
DEP 599 (Intensive Arts Projects)	2		
THH 241,242,243 (Theatre History)	2	2	2
General Studies Electives*	2	2	2
Credit Hours	18	16	16

Fourth Year

DEP 400 (Production)	4	4	4
DEP 577,578,579 (Advanced Wig & Makeup)	4	4	4
Arts Electives***	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	12	10	10

Notes:

* General Studies Electives must include LIT 290 (Dramatic Literature), one Math or Science course, one Social Science course, and one Literature or Philosophy course.

** Electives must have advisor's approval.

*** Design & Production Electives for Wig and Makeup Design specialists must have advisor's approval, and be selected from the following: Lighting Design, Costume Construction, Millinery/Masks, History of Decor, any foreign language, Opera History, Dance History, Stage Properties.

General Studies Requirements

Costume Design, Costume Technology, Film Production Design, Scene Design, Scene Painting/Stage Properties, Wig & Makeup Design:

GES 101,102,103	6
GES 211,212,213	6
THH 241,242,243	6
LIT 290	2
ARH 101,102,103	6
Social Science Elective	2
Math/Science Elective	2
Literature/Philosophy Elective	2
*General Studies Elective	4
Total	36

Lighting Design, Sound Design and Engineering, Stage Management, Technical Direction:

GES 101,102,103	6
GES 211,212,213	6
THH 241,242,243	6
LIT 290	2
Social Science Elective	2
Math/Science Elective	2
Literature/Philosophy Elective	2
*General Studies Elective	10
Total	36

*Students are strongly advised to choose their remaining electives from at least two of the following areas: Humanities, Social Science, Mathematics/Science.

Special Programs/Requirements

Supplies and Materials

Students are personally responsible for obtaining their own supplies and equipment for classes and crew, i.e., drafting equipment, shop hand tools and drawing and design supplies, as well as required (or recommended) textbooks for courses. Expenditures will be heaviest during the first year, as students make major investments that they will use for the rest of their professional careers. Students not already owning some of the major equipment and supplies needed should be prepared to spend \$750 or more during the early part of their first year.

Apprenticeship

Students in their fourth year may, with the permission of the dean and the approval of the faculty, receive credit for one or two terms of arts courses for apprenticeship in a professional company. These students continue to pay regular tuition to the North Carolina School of the Arts.

The Graduate Program

A Master of Fine Arts degree is offered in the following areas:

- Costume Design
- Costume Technology
- Film Production Design
- Scene Design
- Scene Painting/Stage Properties
- Sound Design and Engineering
- Technical Direction
- Wig and Makeup Design

The M.F.A. degree is earned in a three-year conservatory program where extensive classroom and studio work is balanced with practical production experience. Studio and production assignments escalate in scale and complexity to prepare students to take full responsibility for productions as designers and technicians during the last two years of the program.

Classes are small and the 19-member resident faculty of working professionals are full-time participants in the training program. Guidance and evaluation are regularly given by the faculty to each student throughout the three-year program. As part of the training process, the faculty occasionally participates in NCSA productions as designers and technicians. Guest master teachers add to the curriculum with workshops in specialized areas. The studio and production work in which the student participates is of the highest professional level in both design creativity and technical execution.

Standards of Achievement and Evaluation

To be eligible for the degree, a student must successfully complete a minimum of 60 hours of graduate credit. Students will be placed in classes according to their abilities demonstrated by their portfolio, placement tests, or courses taken previously as indicated by transcripts. Most students will need three years to complete the program.

Grading System

There is no grade of "D" at the graduate level.

A graduate student may accumulate only a maximum of eight (8) credit hours of the grade of "C" (including "C+" and "C-") and remain enrolled in the graduate program. A graduate student receiving a grade of "F" in any course will be dropped from the program. No student will receive an M.F.A. with a grade of Incomplete.

Portfolio Review

A portfolio showing will be made at the end of each year with a final Portfolio Review before the full faculty at the end of the term in which graduation occurs. Evaluation of career potential will be an ongoing process, and students will be invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Thesis Requirement

In their final year, students will complete a fully documented thesis production from either a design or technical point of view. The production will actually be produced and presented before the public, and documentation will include, but not be limited to, historical period research, design concepts, renderings, color samples, paint elevations, complete construction and mechanical drawings, cost estimations, schedules, and photographs of the completed production. With approval of the faculty, a Technical Direction student may elect to complete a research thesis rather than a production thesis.

Supplies and Materials

Students are personally responsible for obtaining their own supplies and equipment for classes and crew, i.e., drafting equipment, shop hand tools and drawing and design supplies, as well as required (or recommended) textbooks for courses. Expenditures will be heaviest during the first year, as students make major investments that they will use for the rest of their professional careers. Students not already owning some of the major equipment and supplies needed should be prepared to spend \$750 or more during the early part of their first year.

Fellowships and Assistantships

Graduate students may apply for teaching fellowships or shop assistantships. Appointments are made by the dean upon faculty recommendation.

Graduate Course Requirements

Graduate Costume Design

	Fall	Winter	Spring
First Year			
DEP 500 (Production)	4	4	4
DEP 171,172,173 (Costume History)	2	2	2
DEP 264,265,266 (Drawing & Painting Costumes)	2	2	2
DEP 561,562,563 (Grad. Costume Design I)	2	2	2
DEP 621,622,623 (Grad. Costume Constr. I)	2	2	2
FIM 121 (Fundamentals of Filmmaking)			3
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	14	12	15
Second Year			
DEP 600 (Production)	4	4	4
DEP 177,178,179 (Hair History & Styling)	2	2	2
DEP 661,662,663 (Grad. Costume Design II)	2	2	2
DEP 721,722,723 (Grad. Costume Construction II)	2	2	2
DEP 524 (Textiles)	2		
DEP 390 (Text Analysis & Directing)		2	
DEP 360 (Advanced Costume Rendering)			2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	14	12	12
Third Year			
DEP 700 (Production)	4	4	4
DEP 761,762,763 (Grad. Costume Design III)	2	2	2
DEP 799 (Thesis)			2
DEP 251,252,253 (Scene Design I)	2	2	2
And			
DEP 174,175,176 (History of Decor)	2	2	2
Or			
DEP 231,232,233 (Lighting Design I)	2	2	2
And			
Arts Electives**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	12	10	12

Graduate Costume Technology

	Fall	Winter	Spring
First Year			
DEP 500 (Production)	4	4	4
DEP 171,172,173 (Costume History)	2	2	2
DEP 264,265,266 (Drawing & Painting Costumes)	2	2	2
DEP 561,562,563 (Grad. Cost. Design I)	2	2	2
DEP 621,622,623 (Grad. Cost. Constr. I)	2	2	2
FIM 121 (Fundamentals of Filmmaking)			3
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	14	12	15
Second Year			
DEP 600 (Production)	4	4	4
DEP 177,178,179 (Hair History & Styling)	2	2	2
DEP 524 (Textiles)	2		
DEP 527,528 (Costume Shop Management)		2	2
DEP 661,662,663 (Grad. Costume Design II)	2	2	2
DEP 721,722,723 (Grad. Costume Construction II)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	14	12	12
Third Year			
DEP 700 (Production)	4	4	4
DEP 154,155,156 (Sculpture)	2	2	2
DEP 240 (Beginning CAD)	2		
DEP 724,725,726 (Grad. Costume Construction III)	2	2	2
DEP 799 (Thesis)			2
Arts Electives**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	14	10	12

Graduate Film Design/Art Direction

	Credits		
First Year			
DEP 141,142,143 (Drafting)	2	2	2
DEP 174,175,176 (History of Decor)	2	2	2
DEP 240 (Beginning CAD)	2		
DEP 254,255,256 (Drawing & Painting Scenery)	2	2	2
DEF 511,512,513 (Graduate Scenic Art I)	2	2	2
DEF 551,552,553 (Graduate Film Design I)	2	2	2
FIM 121,122,123 (Fundamentals of Filmmaking)	3	3	4
FIM 131,132 (Moving Image Phenomenon)	2	2	
FIM 161,162,163 (Fundamentals of Production)	2	3	4
DEP 599 (Intensive Arts)	2		
Credits	19	18	20

Second Year

	Credits		
DEP 600 (Production)	4	4	4
DEF 341,342,343 (3-D Imaging)	2	2	2
DEF 554,555,556 (Film Art Direction: Topics)	2	2	2
DEF 564,565,566 (Film Presentation Graphics)	2	2	2
DEF 651,652,653 (Graduate Film Design II)	2	2	2
FIM 330 (The Art of the Moving Image)	2	2	2
DEP 599 (Intensive Arts)	2		
Credits	16	14	14

	Fall	Winter	Spring
Third Year			
DEP 700 (Production)	4	4	4
DEP 799 (Thesis)			2
DEF 441,442,443 (Adv. 3-D Imaging/Compositing)	2	2	2
DEF 751,752,753 (Graduate Film Design III)	2	2	2
IM 343 (Producing Workshop)		2	
Arts Electives**	2	2	
DEP 599 (Intensive Arts)		2	
	Credits	12	10
			12

Graduate Scene Design

First Year

	Fall	Winter	Spring
First Year			
DEP 500 (Production)	4	4	4
DEP 174,175,176 (History of Decor)	2	2	2
DEP 240 (Beginning CAD)	2		
DEP 241 (Advanced Drafting)	2		
DEP 254,255,256 (Drawing & Painting Scenery)	2	2	2
DEP 511,512,513 (Grad. Scenic Art I)	2	2	2
DEP 551,552,553 (Grad. Scene Design I)	2	2	2
IM 121 (Fundamentals of Filmmaking)			3
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	16	14
			15

Second Year

	Fall	Winter	Spring
Second Year			
DEP 600 (Production)	4	4	4
DEP 390 (Text Analysis & Directing)		2	
DEP 611,612,613 (Grad. Scenic Art II)	2	2	2
DEP 651,652,653 (Grad. Scene Design II)	2	2	2
DEP 231,232,233 (Lighting Design I)	2	2	2
And			
Arts Electives **	2	2	2
Or			
DEP 171,172,173 (Costume History)	(2)	(2)	(2)
And			
DEP 261,262,263 (Costume Design I)	(2)	(2)	(2)
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	14	14
			12

Third Year

	Fall	Winter	Spring
Third Year			
DEP 700 (Production)	4	4	4
DEF 751,752,753 (Grad. Scene Design III)	2	2	2
DEP 799 (Thesis)			2
DEF 341,342,343 (3-D Imaging)	2	2	2
And			
DEF 251,252,253 (Film Design I)	2	2	2
Or			
Arts Electives**	(2)	(2)	(2)
Arts Electives**	(2)	(2)	(2)
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	12	10
			12

Graduate Scene Painting/Stage Properties

	Fall	Winter	Spring	
First Year				
DEP 500 (Production)	4	4	4	
DEP 141,142,143 (Drafting)	2	2	2	
Or				
Arts Electives**	(2)	(2)	(2)	
DEP 174,175,176 (History of Decor)	2	2	2	
DEP 254,255,256 (Drawing & Painting Scenery)	2	2	2	
DEP 511,512,513 (Grad. Scenic Art I)	2	2	2	
DEP 551,552,553 (Grad. Scene Design)	2	2	2	
Or				
DEP 547,548,549 (Grad. Stage Properties)	(2)	(2)	(2)	
FIM 121 (Fundamentals of Filmmaking)			3	
DEP 599 (Intensive Arts)	2			
	Credit Hours	16	14	17
Second Year				
DEP 600 (Production)	4	4	4	
DEP 611,612,613 (Grad. Scenic Art II)	2	2	2	
DEP 264,265,266 (Drawing & Painting Costumes)	2	2	2	
And				
DEP 547,548,549 (Grad. Stage Properties)	2	2	2	
And				
DEP 231,232,233 (Lighting Design I)	2	2	2	
And				
Arts Electives**	2	2	2	
Or				
DEP 114,115,116 (Metalworking)	(2)	(2)	(2)	
And				
DEP 244,245,246 (Shop Practice)	(2)	(2)	(2)	
And				
DEP 344,345,346 (Furniture)	(2)	(2)	(2)	
And				
DEP 647,648,649 (Grad. Advanced Stage Properties)	(2)	(2)	(2)	
DEP 599 (Intensive Arts)	2			
	Credit Hours	16	14	14
Third Year				
DEP 700 (Production)	4	4	4	
DEP 711,712,713 (Grad. Scenic Art III)	2	2	2	
Or				
DEP 699 (Prop Independent Study)	(2)	(2)	(2)	
DEP 799 (Thesis)			2	
Arts Electives**	2	2	2	
DEP 599 (Intensive Arts)	2			
	Credit Hours	10	8	10

Graduate Sound Design and Engineering

	Fall	Winter	Spring
First Year			
DEP 500 (Production)	4	4	4
DEP 151,152,153 (Color and Design)	2	2	2
DEP 240,340,440 (CAD)	2	2	2
DEP 284,285,286 (Audio Electronics)	2	2	2
DEP 581,582,583 (Grad. Sound Design I)	2	2	2
FIM 360,360,360 (Int. Editing Workshop)	2	2	3
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	16	14
			15
Second Year			
DEP 600 (Production)	4	4	4
DEP 174,175,176 (History of Decor)	2	2	2
DEP 390 (Text Analysis & Directing)		2	
DEP 681,682,683 (Grad. Sound Design II)	2	2	2
FIM 460 (Editing Mentorship)	2	2	2
Arts Electives**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	14	14
			12
Third Year			
DEP 700 (Production)	4	4	4
DEP 641,642,643 (Grad. Production Management)	2	2	2
DEP 699 (Advanced Sound Tutorial)	4	4	4
DEP 781,782,783 (Grad. Sound Design III)	2	2	2
DEP 799 (Thesis)			2
Arts Electives**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	14	12
			14

Graduate Technical Direction

First Year			
DEP 500 (Production)	4	4	4
DEP 114,115,116 (Metalworking)	2	2	2
DEP 141,142,143 (Drafting)*	2	2	2
Or			
Arts Electives**	(2)	(2)	(2)
DEP 244,245,246 (Shop Practice)	2	2	2
DEP 614,615,616 (Adv. Theatre Tech.)	2	2	2
DEP 617,618,619 (Technical Direction)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	16	14
			14

*Students placing out of Drafting must enroll in Design & Production Electives.

Note: Must place out of, or enroll in, DEP 120 (Costume Fundamentals) during the first year.

Second Year

DEP 600 (Production)	4	4	4
DEP 151,152,153 (Color and Design)	2	2	2
DEP 231,232,233 (Lighting Design I)	2	2	2
DEP 511,512,513 (Grad. Scenic Art I)	2	2	2
DEP 641,642,643 (Production Mgmt.)	2	2	2
DEP 699 (Tech. Independent Studies)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	16	14
			14

Note: Students with a strong background in lighting, and with the advisor's approval, may elect to enroll in one of the Advanced Lighting Design sequences, in place of DEP 231, 232, 233 (Lighting Design I).

Third Year	Fall	Winter	Spring
DEP 700 (Production)	4	4	4
DEP 174,175,176 (History of Decor)	2	2	2
DEP 799 (Thesis)			2
Arts Electives**	2	2	2
Arts Electives**	2	2	2
Arts Electives**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	14	12
			14

Graduate Wig And Makeup Design

First Year			
DEP 500 (Production)	4	4	4
DEP 171,172,173 (Costume History)	2	2	2
DEP 177,178,179 (Hair History & Styling)	2	2	2
DEP 264,265,266 (Drawing & Painting Costumes)	2	2	2
DEP 674,675,676 (Makeup I)	2	2	2
DEP 677,678,679 (Wig Construction I)	2	2	2
FIM 121 (Fundamentals of Filmmaking)			3
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	16	14
			17

Second Year

DEP 600 (Production)	4	4	4
DEP 154,155,156 (3-D Design & Sculpture)	2	2	2
DEP 360 (Advanced Costume Rendering)			2
DEP 390 (Text Analysis & Directing)		2	
DEP 570 (Introduction to Prosthetics)	2		
DEP 774,775,776 (Makeup II)	2	2	2
DEP 777,778,779 (Wig Construction II)	2	2	2
Arts Electives***	2	2	2
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	16	14
			14

Third Year

DEP 700 (Production)	4	4	4
DEP 577,578,579 (Advanced Prosthetics)	4	4	4
DEP 771,772,773 (Wig Design Seminar)	2	2	2
DEP (Thesis)	2		
Arts Electives***		2	2
DEP 599 (Intensive Arts Projects)	2		
	Credit Hours	14	12
			14

Notes:

** Electives must have advisor's approval.

*** Design & Production Electives for Wig and Makeup Design specialists must have advisor's approval, and be selected from the following: Lighting Design, Costume Construction, Millinery/Masks, History of Decor, Costume Design, Opera History, Dance History, any foreign language.

Course Descriptions

All courses listed may not be offered each year. Lists of courses offered in a given year or term may be obtained from the School of Design & Production office.

DEP 100, 200, 300, 400: Production (4 Credits Each Term)

Practical application of all phases of technical production and design for staged productions. During the first year, assignments to crews and design projects will be varied to ensure broad exposure and experience. Advanced students will be assigned to the areas of their area of specialty.

DEP 110: Scenery Fundamentals (1 Credit)

An introduction to the fundamentals of scenery construction, theatre rigging, tools and shop procedures, and safety.

DEP 114, 115, 116: Welding and Metalworking I (2 Credits Each Term)

A three-term sequence exploring the use of metal as a scenic material. Concentration is on safety, tools, and the various welding and metal-working processes. 114 is prerequisite to 115. Students may only enter 116 with consent of the instructor and the successful completion of 114 and 115.

DEP 120: Costume Fundamentals (1 Credit)

An introduction to sewing for stage costumes, including shop procedures, organization and basic techniques of pinning, marking, cutting and machine and hand sewing.

DEP 130: Lighting Fundamentals (1 Credit)

An introduction to the mechanics of stage lighting, including instrument maintenance, control boards, color media, basic electricity and shop procedures. In addition, basic stage management and a discussion of a performing arts organizational chart will be discussed.

DEP 137: Elements of Lighting Design for Non-Specialists (2 Credits)

An introduction to and survey of the principles of lighting design for the non-designer, focusing on the history, development, function and future of lighting design for the stage.

DEP 141, 142, 143: Drafting for the Theatre (2 Credits Each Term)

Intensive training in the various elements of technical theatre and stage design graphics. Included in the first term are ground plans, elevations, sections, and orthographics. Second and third terms concentrate on lighting graphics, pictorial drawings, perspective techniques, and presentational styles. Students must successfully complete each term in sequence.

DEP 151, 152, 153: Color and Design (2 Credits Each Term)

An investigation of the basic principles of two-dimensional art and graphic forms through various media and a study of color and color theory through projects in traditional and individual expression.

DEP 154, 155, 156: 3-D Design and Sculpture (2 Credits Each Term)

The study of three-dimensional design and sculpture for the theatrical designer. Sculptural problems will be explored using various media — clay, wire, paper, wood.

DEP 157: Elements of Scene Design for Non-Specialists (2 Credits)

An introduction to and survey of the principles of scene design for the non-designer, focusing on the process of theatrical design as influenced by the western physical stage.

DEP 161, 162, 163: Drawing (2 Credits Each Term)

A practical study in developing drawing skills. Special focus is given to space, movement, perspective, and the human form.

DEP 167: Elements of Costume Design for Non-Specialists (2 Credits)

An introduction to and survey of the process of costume design for the non-designer.

DEP 170: Introduction to Makeup (2 Credits)

An introductory exploration of the basic materials and methods used in stage and film makeup.

DEP 171, 172, 173: Costume History (2 Credits Each Term)

A survey of clothing and accessories throughout the western world from ancient times to the present.

DEP 174, 175, 176: History of Decor (2 Credits Each Term)

A survey of architecture, interiors and furniture throughout the western world, from ancient times to the present.

DEP 177, 178, 179: Hair History and Styling (2 Credits Each Term)

Brief overview of the history of hairstyles and styling techniques with an emphasis on application for the theatre.

DEP 181, 182, 183: A Practical Introduction to Theatre Sound (2 Credits Each Term)

Terms 1 and 2 are a practical introduction to sound, sound equipment, and sound systems utilized by the theatre technician in theatrical production, including a basic introduction to film location recording. Term 3 is an introduction to and survey of the principles of theatre sound design, focusing on the considerations, processes, and breadth of sound design for the stage.

DEP 190: Introduction to Stage Management (2 Credits)

The course is designed to acquaint the first year stage management students with their role on the various productions throughout this campus. They will become familiar with the guidelines of the Stage Management Department as well as the structure and guidelines of all the various schools and departments with which they will be working.

DEP 199, 299, 399, 499, 699: Tutorials and Contracts (Credits To Be Announced)

Credit is given for apprenticeships and tutorials originated by the student with faculty approval, for special projects which will significantly enrich the student's growth and development in areas not regularly covered in established courses.

DEP 211, 212, 213: Scene Painting I (2 Credits Each Term)

A study of basic techniques employed by the scenic artist. Emphasis is placed on equipment, procedure and practical application to framed scenery, drops and three-dimensional units.

DEP 214, 215, 216: Welding and Metalworking II (2 Credits Each Term)

A honing of welding and fabrication skills learned in Welding and Metalworking I. Basic machine shop operations will be covered including general tool and shop maintenance. DEP 214, 215, 216 must be completed in sequence or students must obtain consent of the instructor. Prerequisites: DEP 116 or consent of the instructor.

DEP 217, 218, 219: Stagecraft

An in-depth study of the tools and techniques of scenery construction, backstage operating systems, and construction materials.

DEP 221, 222, 223: Costume Construction I (2 Credits Each Term)

A study of flat patterning and construction techniques, with emphasis on practical application in theatrical costuming.

DEP 231, 232, 233: Lighting Design I (2 Credits Each Term)

Introduction to the principles, theories, and equipment employed by the lighting designer for the stage. Areas of investigation include color, light sources, control systems and script analysis.

DEP 234, 235, 236: Stage Electrics (2 Credits Each Term)

A survey of the mechanics of stage electrics and the role of the production electrician. Topics will include electrical power distribution, trouble-shooting, pulling the show package and cost estimates for rental packages.

DEP 240: Introduction to CAD (2 Credits)

An introduction to computer assisted drafting (CAD) and its use in theatre. The student's basic CAD skills are developed as a foundation for intermediate and advanced study in their area of discipline. The course will focus on one of several software applications for CAD.

DEP 241: Advanced Drafting (2 Credits)

A course which concentrates on improving the speed and style of the designer's drafting. Also included is a review of mechanical perspective

DEP 244, 245, 246: Shop Practice and Technique (2 Credits Each Term)

Exploration of typical shop organization and methodology, including techniques to improve craftsmanship and productivity.

DEP 247, 248, 249: Stage Properties (2 Credits Each Term)

A study of basic procedures, techniques, and materials that can be used by the designer and technician in the construction of stage properties. Basic introduction to organization and procurement of stage properties. DEP 247 and 248 are prerequisites to DEP 249.

DEP 251, 252, 253: Scene Design I (2 Credits Each Term)

Introduction to Scene Design, emphasizing the design process from script analysis to presentational material, through the investigation of styles of theatre and stage spaces and the application of design variables.

DEP 254, 255, 256: Drawing and Painting for the Designer: Scenery (2 Credits Each Term)

An exploration of techniques and media used in rendering scenic elements for theatre and film.

DEP 261, 262, 263: Costume Design (2 Credits Each Term)

An examination of the fundamental techniques of costume design through a series of historical and problem-oriented projects. Emphasis will be placed on imagination, problem-solving, and growth in both rendering and presentation of work. Costume History (DEP 171, 172, 173) required as a prerequisite or concurrent course.

DEP 264, 265, 266: Drawing and Painting for the Designer: Costumes (2 Credits Each Term)

An exploration of techniques and media used in rendering costumes for theatre and film.

DEP 274, 275, 276: Makeup I (2 Credits Each Term)

An introduction to basic makeup techniques concentrating on creating characters with painting techniques.

DEP 277, 278, 279: Wig Construction (2 Credits Each Term)

An introduction to the techniques used to build hairpieces for the theatre. Topics will include ventilating beards, mustaches and wig fronts. Prerequisites: DEP 177, 178, 179.

DEP 281, 282, 283: Sound Design I - The Craft (2 Credits Each Term)

An in-depth study of the tools and techniques used to construct reinforced sound and sound scores for the theatre. Topics include system calculation, drafting and design, color codes and conventions, digital and analogue preproduction, communications, documentation. Prerequisites: DEP 181, 182, 183, 240.

DEP 284, 285, 286: Audio Electronics (2 Credits Each Term)

A practical introduction to troubleshooting, repair, and servicing of individual components and audio systems used for theatre sound. Consideration will also be given to the redesign and remanufacture of equipment from other fields for use in theatre sound. Prerequisite: Sound Specialization.

DEP 291, 292, 293: Stage Management I (2 Credits Each Term)

An introduction to the fundamentals of stage management as related to current productions as well as professional union requirements. The basic techniques of the stage manager are presented, including the prompt book, rehearsal and performance procedures. In addition, stage management forms and formats will be studied to strengthen organizational skills.

DEP 310: Theatrical Rigging Practice (2 Credits Each Term)

An intermediate level class in Theatrical Rigging Practice. The student will build on a foundation laid in DEP 219: Stagecraft, learning how to design and use rigging systems in theatrical and arena settings. Emphasis will be placed on proper selection and use of rigging hardware and equipment.

DEP 311, 312, 313: Scene Painting II (2 Credits Each Term)

A review of basic processes and techniques will be the foundation for development of more complex assignments. Specialized applicators, dyes, and multi-step processes will be introduced.

DEP 314, 315, 316: Advanced Theatre Technology (2 Credits Each Term)

A continuation of Stagecraft (DEP 217-219) with special emphasis on complex problem-solving and new technology. Included is a brief study of structural engineering with a concentration on problems in scenic construction and mathematical problem-solving.

DEP 317, 318, 319: Technical Direction (2 Credits Each Term)

A more specific examination of theatre technology, including the role of the technical director in production, rigging, special effects, equipment specifications and developments in theatre technology.

DEP 321, 322, 323: Costume Construction II (2 Credits Each Term)

Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include corsetry, petticoats, trousers, and draping.

DEP 331, 332, 333: Lighting Design II (2 Credits Each Term)

Theory and practice of lighting the stage for various styles of productions. Emphasis is placed on concept development, design collaboration and script interpretation. Instruction in new systems and mechanical/electrical systems as well as new developments in lighting design.

DEP 340: Intermediate CAD (2 Credits)

An intermediate level course in computer assisted drafting (CAD) for the theatre. The student will continue to build upon basic skills by producing more complex projects and will begin to focus on specific applications. The course will focus on one of several software applications. Prerequisite: DEP 240 or instructor's approval.

DEP 341, 342, 343: Production Management (2 Credits Each Term)

An investigation into the structure of theatre administration and personnel management as it relates to technical theatre, technical direction, and stage management.

DEP 344, 345, 346: Furniture and Woodworking (2 Credits Each Term)

Practical study of the construction, upholstery, repair and refinishing of furniture for the stage, and the art of fine woodworking.

DEP 347, 348, 349: Advanced Stage Properties (2 Credits Each Term)

A course revolving around student generated projects. The purpose is to give the Properties specialist the opportunity to discover and execute projects that they may not have gotten in the production setting or previous classroom experience. This class also engages in perplexing projects that may occur in the productions currently under construction.

DEP 351, 352, 353: Scene Design II (2 Credits Each Term)

A continuation of projects in Scene Design incorporating all of the various theatrical forms, such as opera, ballet, and musicals, as well as the drama. Emphasis is on the speed of conceptualization and rendering.

DEP 360: Advanced Costume Rendering (2 Credits)

Further exploration of the art of costume presentation. Various media and methods are explored, as well as exercises in rendering character, portraiture, and gesture.

DEP 361, 362, 363: Costume Design II (2 Credits Each Term)

A continuation in costume design intended to give the student the opportunity to explore its many facets, from theatre to dance. All projects are geared toward a strong portfolio.

DEP 364, 365, 366: Advanced Drawing II (2 Credits Each Term)

A studio course using various media and focusing on figure drawing and exterior architectural studies.

DEP 374, 375, 376: Makeup II (2 Credits Each Term)

Continued development of painting skills for dance, operas and drama. The student will execute makeups with a variety of makeup materials. Prerequisites: DEP 274, 275, 276.

DEP 377, 378, 379: Wig Construction II (2 Credits Each Term)

Continued development of construction skills by executing more complex projects, including full wigs and character hairpieces. Prerequisites: DEP 277, 278, 279.

DEP 381, 382, 383: Sound Design II - The Art (2 Credits Each Term)

An in-depth study of the interrelationships and considerations needed to fully explore sound design for the theatre. Areas of study include actors, aesthetics, space, time, shape, historical period, music, director, designers, technicians, audience, script analysis, perception, and politics. Comparative reference will be made to sound design for the screen. Prerequisites: DEP 181, 182, 183.

DEP 390: Text Analysis and Directing (2 Credits)

A basic introduction to a directorial approach to a production. Conceptual approaches, style, character, and basic blocking techniques are examined.

DEP 391, 392, 393: Stage Management II (2 Credits Each Term)

A course designed specifically for stage managers to increase their awareness of the training of, and problems faced by, performers, directors, and choreographers, as they relate to the functions and duties of the stage manager in production.

DEP 411, 412, 413: Scene Painting III (2 Credits Each Term)

A further development of the scene painter's skills with concentration on brushwork, drawing and product selection. New processes and skills relating to the fields of decorative painting and painting for film will be introduced.

DEP 417, 418, 419: Professional Career Development (2 Credits Each Term)

Group discussions on current productions, resumes, portfolio formats, cover letters, personal budgets, establishing credit, taxes and mock interviews. This course is designed for students in their final year, preparing for the job market and life after NCSA.

DEP 421, 422, 423: Costume Construction III (2 Credits Each Term)

Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include tailoring, millinery, and sleeves.

DEP 424, 425, 426: Costume Construction IV (2 Credits Each Term)

A series of term projects in the areas of dance costume, mask-making, dressmaker detail, computer-assisted pattern drafting, advanced draping problems, and shape changing through padding. Instructor will select one area each term, depending upon individual student needs and interest. Prerequisite for computer-assisted pattern drafting: DEP 240 during the term immediately preceding enrollment in DEP 425.

DEP 431, 432, 433: Lighting Design III (2 Credits Each Term)

A continuation of Lighting Design II, with special emphasis on discussion and critique of actualized productions. Lighting Design students in this class will, when qualified, design lighting for major main-stage productions.

DEP 440: Advanced CAD (2 Credits)

An advanced level course in computer assisted drafting (CAD) for the theatre. The student will continue to build upon intermediate skills and focus on advanced applications such as three-dimensional drawing and programming. The course will focus on one of several software applications. Prerequisites: DEP 340 or instructor's approval.

DEP 451, 452, 453: Scene Design III (2 Credits Each Term)

An advanced study of the philosophy and techniques of design as they apply to full and complete design packages, including final-year production assignments.

DEP 461, 462, 463: Costume Design III (2 Credits Each Term)

An advanced study of the philosophy and techniques of design as they apply to full and complete design packages, including final-year production assignments.

DEP 481,482,483: Sound Design III - The Business (2 Credits Each Term)

Students are guided in their active participation in the running of a business that allocates resources and personnel to, and is responsible for, the sound requirements for all theatrical productions on campus. Additional areas of guidance include contracts, copyright, unions, health and safety, Americans with Disabilities Act, health insurance, pensions, continued learning, and stress management.

DEP 498: Stage Management Seminar (2 Credits Each Term)

Group discussion and individual projects relating to current productions for the senior stage management student; and development of the student's skills to survive in the marketplace.

DEP 500, 600, 700: Graduate Production (4 Credits Each Term)

Practical laboratory application of all phases of design and technical production. Students enroll each term they are in residence.

DEP 511, 512, 513: Graduate Scenic Art I (2 Credits Each Term)

A study of basic techniques employed by the scenic artist. Emphasis is placed upon equipment, procedure and practical application to framed scenery, drops and three-dimensional units.

DEP 514, 515, 516: Motion Control (2 Credits Each Term)

Motion control for the Stage. In-depth study of the use of control systems and equipment in relation to moving scenery. Computer and other control systems will be covered.

DEP 517, 518, 519: Motion Control II (2 Credits Each Term)

A continuation of the skills and knowledge from Motion Control. More in-depth study in design and programming of complete systems.

DEP 524: Textiles (2 Credits)

The study of textiles: fabric construction, properties and characteristics.

DEP 527, 528: Costume Shop Management (2 Credits Each Term)

A study of the skills needed for successful costume shop management, including time management, supervision, leadership, stress management, space management, and health and safety.

DEP 547, 548, 549: Graduate Stage Properties I (2 Credits Each Term)

A study of basic procedures, techniques, and materials that can be used by the designer and technician in the construction of stage properties. Basic introduction to organization and procurement of stage properties. DEP 547 and 548 are prerequisite to DEP 549.

DEP 551, 552, 553: Graduate Scene Design I (2 Credits Each Term)

Review and analysis of the principles of scene design for the stage, with emphasis on the use of various stage spaces, research, visual presentation, and integration with costumes and lighting.

DEP 561, 562, 563: Graduate Costume Design I (2 Credits Each Term)

Review and analysis of the principles of costume design for the stage, with emphasis on research, style, and character and their integration with scenery and lighting.

DEP 570: Introduction to Prosthetics (2 Credits)

An introductory exploration of the basic materials and methods used in creating three-dimensional prosthetics.

DEP 577, 578, 579: Advanced Prosthetics (4 Credits Each Term)

An in-depth exploration of prosthetics techniques and materials. Students will design, sculpt, build and apply human and creature prosthetics using a variety of materials including gelatin, latex and urethane. Prerequisites: DEP 570, 374, 375, 376 (undergraduate); DEP 570, 774, 775, 776 (graduate).

DEP 581, 582, 583: Graduate Sound Design I (2 Credits Each Term)

Individually tailored review and analysis of the tools, techniques, interrelationships and considerations needed to design sound for the theatre. Comparative reference will be made to sound design for the screen.

DEP 599: Intensive Arts Projects (2 Credits Each Term)

Special projects, programs, classes, seminars and performances, developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intra-disciplinary or inter-disciplinary among arts areas and/or General Studies. Students must enroll in the course each Fall term they are in attendance at NCSA. The course will be graded "pass/fail."

DEP 611, 612, 613: Graduate Scenic Art II (2 Credits Each Term)

A review of basic processes and techniques will be the foundation for development of more complex assignments. Specialized applicators, dyes and multi-step processes will be introduced.

DEP 614, 615, 616: Advanced Theatre Technology (2 Credits Each Term)

An advanced course in scenery construction techniques and material technology with an emphasis on mathematical problem solving. A brief study of structural engineering is included, with concentration on its application to stage machinery and scenic units.

DEP 617, 618, 619: Graduate Technical Direction (2 Credits Each Term)

Study in-depth of the functions and responsibilities of production and scene shop supervisors through studio/laboratory sessions.

DEP 621, 622, 623: Graduate Costume Construction I (2 Credits Each Term)

Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include corsetry, petticoats, trousers and draping.

DEP 641, 642, 643: Production Management (2 Credits Each Term)

Study of general management for the theatre with emphasis on the duties of the production manager through lecture and discussion sessions.

DEP 647, 648, 649: Graduate Advanced Stage Properties (2 Credits Each Term)

A course revolving around student generated projects. The purpose is to give the Properties specialist the opportunity to discover and execute projects that they may not have gotten in the production setting or previous classroom experience. This class also engages in perplexing projects that may occur in the productions currently under construction.

DEP 651, 652, 653: Graduate Scene Design II (2 Credits Each Term)

Development of skills in conceptualizing the scenic design and preparing it for execution. Emphasis is placed on developing facility and speed with the designer's graphic skills and solving the design problems of multi-set productions in theatre, opera, dance and musical theatre through lecture/discussion/critique sessions.

DEP 661, 662, 663: Graduate Costume Design II (2 Credits Each Term)

Continued development of skills needed to produce larger and more complex costume design projects. In-depth involvement with production concepts and solutions through lecture and critique.

DEP 674, 675, 676: Graduate Makeup I (2 Credits Each Term)

In-depth study of makeup skills, including painting techniques and simple prosthetics for the stage with emphasis placed on variations for dance, opera and drama.

DEP 677, 678, 679: Graduate Wig Construction I (2 Credits Each Term)

An introduction to the techniques used to build hairpieces for the theatre. Topics will include ventilating beards, mustaches, and wig fronts. Prerequisites: DEP 177, 178, 179.

DEP 681, 682, 683: Graduate Sound Design II (2 Credits Each Term)

An in-depth study of, and research into, acoustics and perception as related to theatre sound design. Senior involvement in running a business that is responsible for providing the sound for all the productions on campus. Comparative reference will be made to sound design for the screen.

DEP 711, 712, 713: Scene Painting III (2 Credits Each Term)

A further development of the scene painter's skills with concentration on brushwork, drawing and product selection. New processes and skills relating to the fields of decorative painting and painting for film will be introduced.

DEP 721, 722, 723: Graduate Costume Construction II (2 Credits Each Term)

Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include tailoring, millinery, and sleeves.

DEP 724, 725, 726: Graduate Costume Construction III (2 Credits Each Term)

A series of term projects in the areas of dance costume, mask-making, dressmaker detail, computer-assisted pattern drafting, advanced draping problems and shape changing through padding. Instructor will select one area each term, depending upon individual student needs and interest. Prerequisite for computer-assisted pattern drafting: DEP 240 during the term immediately preceding enrollment in DEP 725.

DEP 751, 752, 753: Graduate Scene Design (2 Credits Each Term)

Directed study in scenic design for theatre, opera, ballet and musical theatre for the most advanced student.

DEP 761, 762, 763: Graduate Costume Design III (2 Credits Each Term)

Directed study in costume design for theatre, opera, ballet, and musical theatre for the most advanced student.

DEP 771,772,773: Graduate Wig Design Seminar (2 Credits Each Term)

A course devoted to the techniques of design and construction of unusual "hairgoods." Many of the projects focus on problem solving and boldly going where no one has gone before.

DEP 774, 775, 776: Graduate Makeup (2 Credits Each Term)

Development of advanced makeup techniques, including prosthetics, bald caps and applying makeup to others. Prerequisites: DEP 674, 675, 676.

DEP 777, 778, 779: Graduate Wig Construction II (2 Credits Each Term)

Continued development of construction skills by executing more complex projects, including full wigs and character hair pieces. Prerequisites: DEP 677, 678, 679.

DEP 781,782,783: Graduate Sound Design III (2 Credits Each Term)

Advanced projects and research into the most complex areas of theatre sound design with comparative reference being made to sound design for the screen. Senior involvement in running the business that is responsible for providing the sound for all the theatrical productions on campus.

DEP 799 Thesis: (2 Credits)

Preparation and submission of a fully documented production thesis in the student's area of concentration: costume design, costume technology, film production design, scene design, scene painting/stage properties, sound design, technical direction, or wig and makeup design. The production will be fully produced and presented before the public. Documentation will include design concepts, research material, renderings, fabric/paint samples, elevations, complete construction and mechanical drawings, cost estimates, schedules and photographs of the completed production. With permission of the faculty, students specializing in technical direction may substitute a research project thesis under the close supervision of their thesis advisor.

Design & Production courses in Design for Film

DEF 131,132,133: Fundamentals of Film Art Direction (2 Credits per Term)

This course surveys the hands-on applications as well as the aesthetic principles and design applications used in the craft of film production / art direction.

DEF 251, 252, 253: Film Design I (2 Credits Each Term)

An introductory survey of the history and practice of the craft of motion picture design. Also included is a fundamental study of the various styles and movements in the visual arts, and their impact on the craft of film production design and visual storytelling.

DEF 341, 342, 343: 3-D Imaging / Animation (2 Credits Each Term)

An introduction to the principles and practice of three-dimensional computer graphics design and imaging for the motion picture industry. Prerequisite: competency in computer drafting.

DEF 351, 352, 353: Film Design II (2 Credits Each Term)

An intermediate survey of the history and practice of the craft of motion picture design, as well as an enhanced study of the styles and movements in the craft of film design and visual storytelling.

DEF 441, 442, 443: An introduction to the principles and practice of 3-D computer graphics design and imaging for the motion picture industry.

DEF 451, 452, 453: Film Design III (2 Credits Each Term)

An advanced survey of the history and practice of the craft of motion picture design, along with an advanced study of the styles and movements in the craft of film design and visual storytelling. A course for the preparation of the professional film production designer and art director.

DEF 551, 552, 553: Graduate Film Design I (2 Credits Each Term)

An introductory survey of the history and practice of the craft of motion picture design. Also included is a fundamental study of the various styles and movements in the visual arts, and their impact on the craft of film production design and visual storytelling.

DEF 554, 555, 556: Film Art Direction: Topics (2 Credits Each Term)

A study of the function and finances of the film art department, as well as a survey of the historical and contemporary practice of the motion picture art and business.

DEF 564, 565, 566: Film Presentation Graphics (2 Credits Each Term)

A study and practice in the development of film visual and presentation graphics, including storyboards, illustrations, production sketches and matte painting.

DEF 651, 652, 653: Graduate Film Design II (2 Credits Each Term)

An intermediate survey of the history and practice of the craft of motion picture design, as well as an enhanced study of the styles and movements in the craft of film design and visual storytelling.

DEF 751, 752, 753: Graduate Film Design III (2 Credits Each Term)

An advanced survey of the history and practice of the craft of motion picture design, along with an advanced study of the styles and movements in the craft of film design and visual storytelling. A course for the preparation of the professional film production designer and art director.

VISUAL ARTS



VISUAL ARTS

The high school Visual Arts Program is open to entering juniors and seniors only. This exploratory program deals with visual communication and includes instruction and practice in drawing, graphics, color theory, two-dimensional design, sculpture, ceramics, and photography. These courses are supplemented by survey classes in Art History, tracing the visual arts from prehistory to contemporary philosophies. Studio assignments introduce the student to a variety of media and will also question the nature of the creative process and art objects. This is achieved through a carefully planned arts curriculum emphasizing a discipline which promotes intellectual, aesthetic and emotional growth. The Visual Arts faculty also realizes and stresses the importance of the academic program as an integral part of each student's education. All art assignments are scheduled to allow ample time for academic studies.

Visual Arts Faculty

Clyde Fowler, Jr., Director of Visual Arts; Drawing, Advanced Drawing (1975)

B.F.A., Virginia Commonwealth University. Studied drawing at the National Academy of Fine Arts in New York and at Art Students League, also in New York. Represented in the 40th annual North Carolina Artists Exhibition, North Carolina Museum of Art, Raleigh. One-person and group exhibitions at the Southeastern Center for Contemporary Art, Sawtooth Center for Visual Design, Wake Forest University, Weatherspoon Gallery-University of North Carolina at Greensboro, High Point Theatre Gallery.

Martha Dunigan, Sculpture, Ceramics (1974)

B.A., Oberlin College; M.F.A., University of North Carolina at Greensboro. Attended Penland School of Crafts; Atelier 17, Paris; Pratt Graphic Workshop, New York. Exhibiting member, Piedmont Craftsmen, Inc.; Five Winston-Salem Printmakers. Works shown in juried and member exhibitions of Provincetown Art Association, Massachusetts; Southeastern Center for Contemporary Art, Winston-Salem, N.C.; and many groups throughout the Southeast. Represented in collections of Wachovia Bank & Trust Co., Wake Forest University English Department, Jackson Library of University of North Carolina at Greensboro and numerous private collections.

Pamela C. Griffin, Color and Design, Drawing, Rendering (1982)

B.F.A., Syracuse University; M.F.A., Tyler School of Art, Temple University. Instructor/guest lecturer, Goods Gallery, Port Washington, N.Y.; Cazenovia College, N.Y.; Syracuse University, N.Y.

Standards of Achievement and Evaluation

Admission to the Program

Enrollment in Visual Arts is limited to North Carolina residents who qualify for in-state tuition status, as defined in the North Carolina General Statute 116-143.1.

This program is designed for high school juniors and seniors who have artistic interest, dedication and enthusiasm which they wish to pursue in a structured course of study. The presentation of a portfolio (10-15 pieces of work) and an interview are prerequisites for admission. Although many students have had previous art training, this is not a requirement. Final decisions concerning admission are based on the artistic potential of each applicant, letters of recommendation, and a high school transcript.

Continuance in the Program

To remain in the Visual Arts Program, the student must maintain a 3.0 average in studio art classes and an average of 2.0 in the general studies courses. Failure to meet this requirement will result in a one-term probationary period in which the student must attain a 3.0 average in each studio art class to continue in the program. Students are evaluated by the faculty each term and are invited to continue only as long as they demonstrate substantial growth toward artistic excellence.

High School Diploma

The state of North Carolina high school diploma with special concentration in visual arts is awarded to students who satisfactorily complete the requirements of the visual arts program and of the state of North Carolina for high school graduation.

First-Year Program (2 Units per Year)

Each term, students will normally have two two-hour art studio classes every day, which will include drawing, fundamentals of design and color, sculpture, and three-dimensional design. Classes will stress individual development and critique to develop analysis and self-evaluation.

Second-Year Program (2 Units per Year)

Daily art studio classes will continue on an advanced level. Students also are required to take Art History (ARH) 101,102,103.

Course Descriptions

VIA 011,012,013: Drawing

A practical study to expand the students' ability to experience and to state their world in graphic terms, and to better understand the options and obstacles that confront an individual when drawing. Projects will be designed to explore various concepts and theories of drawing, as well as to expose the student to a wide range of media and material.

VIA 014,015,016: Advanced Drawing

A continuation of beginning drawing, designed to help the student broaden an understanding of the concepts, potentialities and processes involved in drawing.

VIA 021,022,023: Design (Level I)

An introduction to the basic elements of design, focusing on the application of these elements in a series of two-dimensional projects, which involve visual problem-solving and design decision-making. A wide variety of black-and-white (and color) media are used.

VIA 024,025,026: Advanced Design (Level II)

A continuation of Level I Design, stressing the refinement of technique, and further sophistication of form and content. Projects include two- and three-dimensional works in many types of media.

VIA 031,032,033: Sculpture and Ceramics (Level I)

The first year is devoted to problems in three-dimensional design (first term), using paper, cardboard, string and other materials; leading into an introduction to sculpture (second term), using plaster, wood and other sculpture media. Third term is devoted to beginning ceramics, using different techniques of hand-building. Students assist with mixing glazes and firing.

VIA 034,035,036: Advanced Sculpture and Ceramics

A continuation of introductory ceramics with advanced problems in hand-building. Wheel work is optional and is taught on an individual basis. Students assume more responsibility for glaze mixing and firing of the kilns. Second term is devoted to exploring new sculptural problems and ideas using a variety of media, both traditional and experimental. Third term: advanced studio problems in either sculpture or ceramics for half the term. Second half of the term is devoted to a senior project which will satisfy the course demands of all three art classes.

VIA 098: Introduction to NCSA

For all new high school students, this required course is an extended orientation to NCSA: to academic, arts, and social aspects of the campus community. Pass/Fail.

VIA 120: Introduction to Photography

An examination of the principles of black-and-white photography including the aesthetic balance of light and shadow with emphasis on image message and control. This course is available to advanced students in the Visual Arts Program who maintain a "B" average in Art History.

VIA 599: Intensive Arts Projects (2 Credits Each Term)

Special projects, programs, classes, seminars and performances, developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intra-disciplinary or inter-disciplinary among arts areas and/or General Studies. Students must enroll in the course each Fall term they are in attendance at NCSA. The course will be graded "pass/fail."

Summer Session

The curriculum for this five-week program is designed to train talented students in the skills and tools of visual communication. Studio classes are carefully planned to explore the mechanical, philosophical and intellectual aspects of the art experience in terms of the individuality of each student. Written and verbal critiques are given by the faculty to help each young artist more fully realize the potential of his or her creative abilities. Students completing the program will qualify for high school or beginning college credit, and rising high school juniors and seniors may apply for admission into the North Carolina School of the Arts Visual Arts Program for the following academic year.



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THE SCHOOL OF DRAMA

The School of Drama is committed to training talented young men and women to be exciting, experienced, accomplished professional actors and actresses. The School responds to a definite need in the profession for actors to be technically well-equipped and versatile, as well as creatively inspired. This vital fusion of talent and skill is the concern of the highly qualified professional faculty, which gives close personal attention to each student's development and goals. The School of Drama affirms classical values in its training process. An actor graduating from the Drama School will possess a finely honed technique and an artistic sensitivity, capable of discerning standards of quality and integrity. As part of this process, the faculty supports the pursuit of courses in the Division of General Studies in order to provide an artistically and culturally diverse environment that nurtures and develops the whole person. Above all, the actor will be grounded in a behavior that is ethical, disciplined and responsible.

Applicants to the School of Drama may enroll in the college Arts Diploma program or the college degree (Bachelor of Fine Arts) program. Students in the degree program combine intensive training in drama with a full academic program. Students in the diploma program concentrate solely on intensive training in drama. The School of Drama also offers a High School Drama Program for rising in-state high school seniors (12th grade) and a limited number of out-of-state students, leading to the high school diploma.

School of Drama Faculty

Administration

Gerald Freedman, Dean; Acting, Directing (1991)

B.S., M.A., Northwestern University. Internationally renowned director of classical dramas, Broadway musicals, operas, new plays, television and film. Former Artistic Director of the New York Shakespeare Festival/Public Theatre, American Shakespeare Theatre, John Houseman's Acting Company, and the Great Lakes Theatre Festival, Cleveland, Ohio.

Robert Beseda, Assistant Dean; Professional Theatre Techniques (1991)

B.F.A., Juilliard School of Drama, John Houseman, director. As professional actor performed off-Broadway, major regional theatres, television and film. Assistant director to Gerald Freedman at New York Shakespeare Festival, New York City Opera, PBS, Broadway press assistant, New York theatrical agent.

Bob Francesconi, Assistant Dean; Acting, Movement (1978)

M.A., B.A., Humboldt State University. Movement training with Yass Hakoshima and Carlo Mazzone-Clementi. Guest artist and teacher, International Mime Festival, 1974 and 1978. International Movement Symposium, 1990.

Faculty

Barney Hammond, Voice (1988)

Advanced Diploma in Voice Studies, Central School of Speech and Drama, London. Trained with Patsy Rodenburg, Royal National Theatre and Cecily Berry, Royal Shakespeare Company. International voice coach for Stratford Festival, Canada, Shakespeare Theatre, Washington, D.C., Canadian Stage Company, and National Theatre School of Canada. Consultant for The Shaw Festival. M.A., University of Houston.

Mary Irwin, Voice, Speech and Dialects (1995)

B.A.(summa cum laude), New York University and Postgraduate Diploma in Voice Studies, Central School of Speech and Drama, London. Served as production voice and diction coach at New York University. Studied acting with Lee Strasberg at the Lee Strasberg Theatre Institute, the Linklater Technique with Clyde Vinson, and voice and speech with Cicely Berry and Andrew Wade.

Jeff Lewis, Singing, Musical Director (1995)

B.M.E., Indiana University and M.M., University of Cincinnati College-Conservatory of Music. Nationally acclaimed and award-winning professional musical director and master teacher of musical theatre and singing technique.

Jacklyn Maddux, Voice and Speech & Alexander Technique (1997)

A.A. Briarcliff College; Trained with Robert Neff Williams in voice & speech, Jane Kosminsky in Alexander Technique and William Esper in Meisner Acting Technique. For 10 years head of Voice & Speech section, Neighborhood Playhouse, New York City. Dialect & vocal coach for professional theatre productions. Produced playwright and professional actress in NY and regional theatre.

Robert Moyer, Director of the High School Drama Program and Drama Summer Session (1990)

B.A., English Literature, Kenyon College; M.F.A., Directing, Tulane University. Studied extensively with Viola Spolin, author of "Improvisation for the Theatre"; created and directed original productions with her, and with Charles Strouse; director of nationally recognized story theatre company, The United Stage.

Mollie Murray, Dance (1969)

Trained with Matt Mattox, Luigi, Tony Stevens, Ron De Marco, Ballet Arts, Ballet Theatre. Performed professionally on Broadway, national tours, television and industrials.

Cigdem Onat, Acting (1979)

M.A., University of North Carolina at Chapel Hill; A.B., Robert College, Istanbul, Turkey; Conservatoire de le Centre de L'Est, concentration on directing. Guest actress and director, international festivals. Actress with the State Theatre of Turkey

Martin Rader, Acting (1975)

M.F.A., Pennsylvania State University; B.A., State University of New York. Training with Richard Edelman, Manuel Duque, Dick Shank and Kelly Keaton. Director, New-Dramatists, N.Y.; Rose Bruford, London.

Visiting Faculty

Tanya Belov, Acting (1985)

M.F.A. in Acting (Equivalent), State Academy School of Circus & Variety Arts, Moscow, Russia. Visiting faculty Department of Theatre Arts, Case Western Reserve University, Cleveland, Ohio. Teaching credits include the National Theatre Conservatory, Denver, Colorado and Ringling Bros. Barnum & Baily Circus Clown College.

Matthew Bulluck, Acting (1996)

B.F.A. the Drama Division of The Juilliard School. Professional director in New York and regional theatre. Assistant director on Broadway, John Houseman's Acting Company, Arena Stage, Washington, D.C. & Mark Taper Forum, Los Angeles. Literary manager for PlayMakers Repertory Company, Chapel Hill, NC. Produced playwright awarded the N.C. Arts Council's Playwrights Fellowship.

John Dillon, Acting, Directing (1996)

M.F.A. in Stage Directing, Columbia University; M.A. in Theater Arts, Northwestern University; B.A. with honors, Pi Beta Kappa, Northwestern University. Artistic Director, Milwaukee Repertory Theater from 1977 - 1993. Nationally renowned stage director, member of the executive committee of the Society of Stage Directors & Choreographers, former board member of Theatre Communications Group and Senior contributor to American Theatre Magazine. Presently associate artistic director of Tokyo's Institute of Dramatic Arts.

Dale Girard, Combat (1997)

Training at the Theatre Arts Program, University of Northern Colorado; Senior member of the Society of American Fight Directors (SAFD). Spent five years on the faculty at the National Theatre Conservatory, Denver, Colorado; presently resident Fight Director for the Yale School of Drama and the Yale School of Music Opera Program. Professional fight director in NY, regional theater's and opera companies. Principal stuntman with the United Stuntman's Assoc. with work in feature films. Author, "Actors on Guard."

Cynthia Penn-Henderson (1995)

Modern Dance Degree, North Carolina School of the Arts; training at Webster College, St. Louis, Missouri. Established Choreographer and Dance teacher with over fifteen years experience in Jazz & Modern Dance, Classical Ballet and Musical Theatre; spent two years with Alvin Ailey Dance Company; taught and choreographed in Japan, France Switzerland & Morocco. In Venezuela she was resident choreographer for Radio Caracas TV and the founder/director of the Jazz Center of Caracas.

Staff

Mary Jane Degnan, Assistant to the Dean & Administrator of Drama Summer Session (1992)
Wiana Gilliam, Secretary / Assistant to the Director of the High School Drama Program (1994)
Damon Carmona, Accompanist (1996)

Guest Faculty

The School of Drama is committed to maintaining a close and creative relationship with the profession. Guest faculty have included:

Jigfrido Aguilar
Tanya Berezin
Bob Berky
Michael Breault
Victoria Bussert
David Craig
Hume Cronyn
Ruby Dee
Colleen Dewhurst
James Donlon
Lucien Douglas
Olympia Dukakis
Richard Ellis *
David Esbjornson

Alan Filderman
Alexa Fogel
Horton Foote
Tim Guinee*
Richard Hamburger
Yass Hakoshima
Rosemary Harris
Peter Hedges*
Mari Lyn Henry
Robert L. Hobbs
Hal Holbrook
Bette Howard
Tom Hulce*
Linda Lavin

Romulus Linney
Margaret Loft
Boris Lvov-Anokhin
Alexander Kalyagin
Stacy Keach
Terrence Mann*
Nicholas Martin
Marilyn McIntyre*
Glyn O'Malley*
Mary-Louise Parker*
David Petrarca
Alla Pokrovskaya
Ellis Rabb
Mark Ramont

Alexander Sabinin
Amy Salz
Jessica Sayre
Jean Stapleton
David Ogden Stiers
Daniel Swee
Jessica Tandy
Mark Teshner
Kent Thompson
Elizabeth Woodman
Irene Worth

*Alumni

The Professional Actor Training Program/Bachelor of Fine Arts/College Arts Diploma

The Acting Program

Standards of Achievement and Evaluation

Each student committed to a career in theatre engages in a rigorous course of study with required classes in voice, movement and acting. The curriculum also includes more specific skills, including mask work, stage fighting, verse-speaking, dialects, comedy techniques, singing, musical theatre, and period and style. The schedule for each day includes class work relevant to afternoon and evening rehearsal periods. Major works from the classical repertory through the 20th century are studied. A full schedule of workshops and major productions provides vital performing experience. Every year, students completing the four years of actor training are invited to participate in a presentation in New York for major agents, casting directors, artistic directors and management from all branches of theatre, film and television.

Admission to the School of Drama

College students are admitted to the program by audition and interview. Audition applicants should prepare three monologues (one classical, preferably from a play by Shakespeare; and two contrasting monologues from contemporary plays). Please be prepared to sing 8 to 16 bars of a song of your choice without accompaniment. The three pieces and the song must not exceed five minutes total. Each selection should stand on its own as a monologue. Do not use foreign dialects or character voices. Dress appropriately for a rehearsal situation. Costumes and props are unnecessary. Candidates recommended by the Faculty Audition Committee are screened by the Admissions Committee in regard to academic record, potential and social maturity.

Continuance in the Program

Students are invited to continue in the program by the dean only as long as they demonstrate substantial growth toward artistic excellence. The School of Drama reserves the right to dismiss from the program without probation or an official letter of warning any student whose social or professional behavior prevents the School's classes and rehearsals from proceeding in a creative and productive fashion, and interferes with the training of other students.

The School of Drama has developed a program which is designed to provide a full, rounded and highly professional education in actor training. The Drama School is aware that its particular professional program is not suitable for everyone.

It is the observation of this faculty that each student in the School of Drama is unique and must develop at his/her own pace. It would be detrimental to ask a student to continue to move forward in the program if his/her personal rate of growth does not coincide with the work demanded. In such cases the student is asked to withdraw and apply to a training program more suited to his/her developing talents. This is in no way a reflection of the student's abilities; but a recognition of the limitations imposed by the drama school's four-year training program.

After the first two years of training, every student receives a certificate which attests to having fulfilled the preliminary actor training requirements in voice, speech, movement and acting. Those students who are deemed adaptable for the second two years of the actor training program are invited to continue for advanced training.

Classification

College students are classified according to their placement level in the arts program. The normal pattern of progression is one year in each level. Most entering students (college freshmen or college transfers) are placed in the first-year program. (See Advanced Placement.)

First Year

Studio 1

The first year is a probationary year. Students are expected to maintain a minimum 2.5 average each term in order to be continued for the next term.

Second, Third and Fourth Year

Studio 2, 3, and 4

Students at each of these levels must achieve a cumulative average of at least 3.0 in drama classes. After grades have been considered at the end of each term, the faculty determines if a student should be placed on arts probation for the following term based on these criteria: (1) ability to absorb instruction, (2) assessment of talent, and (3) ability to work and produce a performance. A student placed on arts probation who fails to meet the stated criteria in the succeeding term will not usually be invited to continue in the program.

Failing Grades

Grades of D or F in required arts courses are failing grades and indicate a serious problem. Depending on the nature and extent of the problem, the faculty may, at its discretion, require either: (1) that the student repeat the course or a suitable alternate course, or (2) that the student repeat the year with or without a period of suspension, or (3) that the student not be permitted to continue in the program.

Evaluation (other than grades)

Students are evaluated each term by the entire faculty and informed of their progress. In addition to assigning grades as an evaluation of a student's work, each teacher is expected to provide a written comment. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

Advanced Placement

Transfer arts credit from other programs and institutions is not normally given. The normal manner of acknowledging prior training is by advanced placement credit. Transfer students and entering students with substantial previous professional training may, at the discretion of the faculty, be granted advanced placement and awarded commensurate advanced placement credit.

Requirements for a Diploma in Drama

An Arts Diploma in Drama is awarded upon completion of all arts requirements only.

Requirements for a Bachelor of Fine Arts in Drama (Acting Specialty)

Arts Course Requirements and Credit Value

Studio 1 (First Year) Credits Per Course Credits Per Year

DRA 131,132,133: Technical Production	2	6
DRA 151,152,153: Acting I	2	6
DRA 161,162,163: Voice and Speech I	2	6
DRA 171,172,173: Movement I	2	6
DRA 180: Special Techniques	2	6
DRA 198: Special Topics	1	3
DRA 599: Intensive Arts	2	2
Total		35

Studio 2 (Second Year)

DRA 251,252,253: Acting II	2	6
DRA 261,262,263: Voice and Speech II	2	6
DRA 264,265,266: Singing Class	1	3
DRA 271,272,273: Movement II	2	6
DRA 280: Special Techniques	2	6
DRA 290: Rehearsal and Performance	2	6
DRA 599: Intensive Arts	2	2
Total		35

Studio 3 (Third Year)

DRA 351,352,353: Acting III	2	6
DRA 361,362,363: Voice and Speech III	2	6
DRA 364,365,366: Singing Class	1	3
DRA 371,372,373: Movement III	2	6
DRA 380: Special Techniques	2	6
DRA 390: Rehearsal and Performance	2	6
DRA 599: Intensive Arts	2	2
Total		35

Studio 4 (Fourth Year)

DRA 499: Rehearsal/Performance	12	36
DRA 599: Intensive Arts	2	2
Total		38

DRA 119 Private Singing Instruction (1 Credit per Term)

For General Studies course requirements refer to the General Studies Section.

Total credits for degree:

General Studies credits 36

Arts credits (Drama) 143

Total (for four-year program): 179

Directing Option

The Directing Option is an introductory course offered in Studio 3 and Studio 4 which prepares students for advanced work in directing and rehearsal techniques. It includes the preparation of a production book, breaking down a script, analyzing and creating a production approach, and field work in related areas of dance, music, design and visual arts.

Beginning in the third year, a limited number of students can elect a directing option at the invitation of the dean.

Transfer students must have the equivalent of the first two years of actor training in the School of Drama at the North Carolina School of the Arts.

Requirements for a Bachelor of Fine Arts in Drama (Directing Specialty)

Arts Course Requirements and Credit Value

Studio 3 (Third Year)	Credits Per Course	Credits Per Year
DRA 351,352,353: Acting III	2	6
DRA 371,372,373: Movement III	2	6
DRA 380: Special Techniques	2	6
DRA 390: Directing	2	6
DRA 399: Field Work	2	6
DRA 330: Production Work	1	3
DRA 599: Intensive Arts	2	2
DEP 137,157,167: Elements of Lighting, Scene, Costume Design for Non-Specialists	2	6
Total		41

Note: Design Courses DEP 137, 157, 167 required in the third year.

Studio 4 (Fourth Year)

DRA 499: Directing	12	36
DRA 599: Intensive Arts	2	2
Total		38

Course Descriptions: The Professional Actor Training Program

DRA 131,132,133: Technical Theatre (2 Credits per Term)

A series of three introductory courses in each of costuming, lighting and scenery. Students learn the use of equipment and basic construction techniques. Skills and knowledge gained in Technical Theatre classes are used in crew assignments for School of Drama productions. All first-year drama students have production crew assignments.

DRA 330: Production Work, Directing Option (1 Credit per Term)

Students will analyze each aspect of production in terms of directing. In a seminar situation students will also create a production book for a specific play selected by the instructor.

DRA 151,152,153: Acting I (2 Credits Per Term)

DRA 251,252,253: Acting II (2 Credits per Term)

DRA 351,352,353: Acting III (2 Credits per Term)

These are core courses in the School of Drama. In Studio 1, the student is encouraged to examine the craft of acting through improvisation, text analysis and basic acting. Studio 2 begins work which is continued in Studio 3. Each term's study is used to reveal problems of acting in various styles, i.e., Modern American, Realism, Restoration Comedy, etc. The student is presented with a comprehensive view of his/her craft and its traditions. Each term culminates in rehearsal and performance. The teaching associated with the core courses is designed to develop creativity and imagination while providing a sound technique with which the actor learns to control his or her performance. The balance between "instinct" and "craft" is an important part of this course.

DRA 161,162,163: Voice and Speech I (2 Credits per Term)

DRA 261,262,263: Voice and Speech II (2 Credits per Term)

DRA 361,362,363: Voice and Speech III (Credits per Term)

These classes begin with a basic understanding of voice and speech. Vocal techniques are developed with the help of the Alexander Technique. The creative and interpretive use of the voice is explored; verse and dialect are studied and coaching is given when necessary. These classes support the work done in the acting core courses.

DRA 264,265,266: Singing Class (Credit per Term)

All students take singing classes. These include chorus work, reading of music and voice production.

DRA 364,365,366: Singing Class (1 Credit per Term)

Vocal production continued; musical theatre course work.

DRA 171,172,173: Movement I (2 Credits per Term)

DRA 271,272,273: Movement II (2 Credits per Term)

DRA 371,372,373: Movement III (2 Credits per Term)

The movement training is designed to produce flexible, strong, well-coordinated bodies which will respond easily and readily to the creative demands of acting. Specific topics include theatre movement, period/style, mask, mime, physical comedy, combat, fencing, gymnastics, jazz dance, tap dance and modern dance.

DRA 180: Special Techniques (2 Credits per Term)

DRA 280: Special Techniques (2 Credits per Term)

DRA 380: Special Techniques (2 Credits per Term)

These courses include special classes designed to give students added insight and experience in areas not normally included in traditional acting classes. Special topics may include: character mask, audition techniques, make-up, directing projects and period/style.

DRA 198: Special Topics (1 Credit per Term)

This may include research in the source of language and vocabulary. The creative energy of language in communication is explored in texts of non-dramatic material as well as classic material. It may also include an introduction to the phonetic alphabet as a means of heightening the perceptions of sound and pronunciation. This course touches on the philosophic creative and physical aspects of language. Language formation with emphasis on non-dramatic texts and phonetics is explored.

DRA 290: Rehearsal and Performance (2 Credits per Term)

DRA 390: Rehearsal and Performance (2 Credits per Term)

Faculty and guest directors use the rehearsal period and performance to extend training. During the rehearsal period, the actor is taught to develop a responsible, professional attitude and approach to the work. The actor learns to maintain a spontaneous and disciplined performance through the run of the production.

DRA 399: Fundamentals of Directing, Directing Option (2 Credits per Term)

Directing students will attend all Drama productions, workshops, and forums; visit museums and art exhibits as assigned; attend music and dance concerts; write evaluation papers; and do assigned field work and scene work. In the Spring Term directing students will direct a one-act play.

DRA 499: Rehearsal and Performance (12 Credits per Term)

In the final year of training, skills of working as an ensemble and artistic independence are developed. Fourth-year students present a season of classical and contemporary plays. In addition, master classes by distinguished members of the profession are given. Graduating students are presented in New York to management, agents and casting directors for theatre, film and television.

DRA 499: Advanced Directing, Directing Option (12 Credits per Term)

The fourth year director is guided toward independent development in various directing projects and scene work. Directing students will continue to have all the requirements demanded in DRA 399. In addition, fourth year directors will assist guest directors in preparation and rehearsal of major productions; be responsible for the preparation and direction of the first act of a three act play in the Spring Term, and the presentation of a non-dramatic performance piece during Intensive Arts. Student directors participate in seminars with guest artists and master teachers.

DRA 599: Intensive Arts (2 Credits per Term)

At the end of the Fall Term, all students participate in Intensive Arts, a two-week period in which adventurous creativity is stressed. Students are encouraged to pursue interdisciplinary studies and to develop individual creative projects. Transfer Students need to complete 36 hours of General Studies for a B.F.A. Each student in the directing option will be expected to complete an internship, two hours per production each year (4-5 weeks of rehearsal plus one week of tech) to be arranged in consultation with the dean of drama. Grading will be by instructor or guest instructors as appropriate.

The High School Drama Program

The High School Drama Program is an intensive course of study, focusing on the craft of acting. The program includes instruction and practice in acting, movement, voice and speech, technical theatre, directing, and film appreciation. The carefully planned curriculum emphasizes development of the student's personal resources, aesthetic growth, capacity for artistic collaboration and awareness of theatre's cultural context, while recognizing the importance of the academic program.

Standards of Achievement and Evaluation

Admission to the Program

Enrollment in the High School Drama Program is limited to North Carolina residents who qualify for in-state tuition status, as defined in the North Carolina General Statute 116-143.1, and a select number of out-of-state students.

This program is designed for rising high school seniors who have demonstrated artistic interest, dedication, enthusiasm and talent. Audition and interview are prerequisites for admission. Previous training is not a requirement. Final decisions concerning admission are based on the artistic potential of each applicant, letters of recommendation and a high school transcript, followed by an on-campus interview with the student and their parent/guardian.

Continuance in the Program

Students are invited to continue in the program by the dean only as long as they demonstrate substantial growth toward artistic excellence. The School of Drama reserves the right to dismiss from the program without probation or an official letter of warning any student whose social, professional or academic behavior prevents the School's classes or rehearsals from proceeding in a creative and productive fashion, and interferes with the training of the other students. The High School year is a probationary year. Students are expected to maintain a 2.5 average in Drama Classes and an average 2.0 in General Studies courses in order to be continued for the next term. Students are evaluated by the faculty each term and are invited by the dean to continue their training. After grades have been considered at Mid-term and again at the end of each term, the faculty determines whether a High School student should receive an official Letter of Warning, advising the student and the parent/guardians of the lack of substantial progress. Letters of Warning are based on these criteria (1) ability to absorb instruction, (2) assessment of talent, and (3) ability to work and adapt in both arts classes and resident life situations. A student who fails to meet the stated criteria will not usually be invited to continue in the program.

It should be noted that each student in the High School Drama Program is unique and progress within the Drama program may be limited by emotional or physical immaturity. It is the observation of the faculty that it would be detrimental to ask a student to continue to move forward in the program if his/her personal rate of growth does not coincide with the work demanded. In such cases the student is asked to withdraw. This is in no way a reflection of the student's future abilities; but is a recognition of the High School Drama Program's unique curriculum.

High School Diploma

The state of North Carolina high school diploma with special concentration in theatre arts is awarded to students who satisfactorily complete the requirements of the High School Drama Program and of the state of North Carolina for high school graduation.

High School Drama Program Curriculum (2 Units of High School Credit per Year)

All courses listed may not be offered each year. Lists of courses available in any given year may be obtained from the school of Drama office. Drama course requirements are selected from the following:

- DRA 031,032,033: Technical Theatre
- DRA 051,052,053: Acting Fundamentals
- DRA 061,062,063: Fundamentals of Voice & Speech
- DRA 064,065,066: Fundamentals of Singing
- DRA 071,072,073: Fundamentals of Movement
- DRA 080: Special Techniques
- DRA 090: Rehearsal & Performance
- DRA 599: Intensive Arts

Course Descriptions

DRA 031,032,033: Technical Theatre

An introduction to costuming, lighting and scenery. Students learn the use of equipment and basic construction techniques.

DRA 051,052,053: Acting Fundamentals

This course begins the process of developing a genuine understanding of the actor's craft. The course explores techniques and theories essential to theatrical performance. Topics include improvisation, fundamentals of acting, scene study and scene presentation.

DRA 061,062,063: Fundamentals of Voice and Speech

This course begins the process of building the student's voice for the stage. Classes in breathing, release of tension, voice placement and elimination of regionalism are designed to free the natural sound and develop awareness of the voice as a creative, expressive instrument. The Alexander Technique is introduced as dialects. Speech classes are designed to develop precision of articulation and correct faulty pronunciation.

DRA 064,065,066: Fundamentals of Singing

This course is designed to develop relaxation, breathing, balance and posture to train the ear and teach music fundamentals.

DRA 071,072,073: Fundamentals of Movement

This course is designed to begin the process of developing an awareness of expressive artistic movement. Topics may include jazz dance, theatre movement, mime and pantomime, gymnastics and physical conditioning.

DRA 080: Special Techniques

This course includes special classes designed to give students insight and experience in areas not normally dealt with in traditional acting classes. Topics may include mask, period and style, audition techniques, stage combat, makeup, clowning skills, directing, writing projects and film and television fundamentals.

DRA 090: Rehearsal and Performance

Students will perform a project which they have developed. The rehearsal period and performance are used by faculty to extend the training. During the rehearsal period, the actor is helped to develop a responsible, professional attitude and approach to work. The actor is encouraged to progress toward a spontaneous and disciplined performance through the run of the production.

DRA 098: Introduction to NCSA, High School Program

All new high school students are required to participate in this course, which is an extended orientation to NCSA. The academic, artistic, and social aspects of the campus community are explored. Pass/Fail.

DRA 599: Intensive Arts

At the end of the Fall term, all students participate in Intensive Arts, a two-week period in which adventurous creativity is stressed. Students are encouraged to pursue interdisciplinary studies and to develop individual creative projects.

Summer Session

The summer session in drama is an intensive course in theatre, designed to provide learning experiences for high school and college level students in the context of specialized workshops, seminars and classes. The summer program presents students the opportunity for in-depth study with NCSA faculty and guest teachers. Although enrollment in the summer program does not assure acceptance into the School of Drama's Professional Actor Training Program or the High School Drama Program, students who wish to attend the drama school are encouraged to audition and would be considered if places are available.

The School of Drama offers summer classes in acting, movement, voice and speech, and special techniques. The North Carolina School of the Arts drama faculty is augmented by guest teachers.

The Consortium of Conservatory Theatre Training Program

The School of Drama is a member of the Consortium of Conservatory Theatre Training Programs, which also includes Boston University, Carnegie Mellon University and Purchase College. The Consortium's primary mission is to prepare artists for careers in the professional theatre. The Consortium asserts standards for training, encourages public recognition and influences policy in support of the development of theatre arts. The Consortium recognizes that its effectiveness depends upon a membership that represents high standards and demonstrated leadership in the field.

FILM MAKING



THE SCHOOL OF FILMMAKING

he School of Filmmaking trains exceptionally talented students for professional careers in the moving image arts. This program stresses the collaborative creative process of filmmaking. The program does not seek to train professionals as specialists in one facet or another of the filmmaking arts and sciences. It does, however, seek to develop and nurture the compleat" filmmaker — a storyteller of vision and insight who knows and appreciates the entire spectrum of components that are essential to the creation of a theatrical motion picture. The intense conservatory training concentrates on screenwriting, directing, cinematography, editing and producing. Students are expected to have or to develop a strong base in liberal arts and sciences with intensive course work in screenwriting, film production and producing, directing, film history, film theory and film criticism. The School of Filmmaking works closely with the Schools of Drama, Design, Production, Music, Dance and the Visual Arts Program as essential contributors to the filmmaking process.

he faculty of the School of Filmmaking consists of working professionals from the motion picture and television industry. The relationship between faculty and students is one of "master-apprentice" involving close collaboration in all aspects of the development, production and exhibition of motion pictures. Students work in both video and film producing several productions of varying length over the course of their studies. The Bachelor of Fine Arts is awarded to those students who satisfactorily fulfill the requirements of the program.

Administration

Sam L. Grogg, Dean

B.A., M.A., Western Illinois University; Ph.D., Bowling Green University. Executive producer and Producer: THE TRIP TO BOUNTIFUL, DA, SPIKE OF BENSONHURST, PATTI ROCKS, and numerous other theatrical, made for television, and special venue films. Chairman, Symphony Entertainment; former executive producer and CEO: Apogee Pictures and Magic Pictures of Los Angeles; FilmDallas Pictures of Dallas and Los Angeles. Member, The Academy of Motion Picture Arts and Sciences.

Cindy Beth Baggish, Assistant Dean, Administration

B.S., University of Southern California; M.A., San Diego State University; M.F.A., The American Film Institute. Previous experience: Sundance Institute, Island Pictures, NBC, Pacific Western Productions, The American Film Institute, Once Upon A Time, The Guber-Peters Company.

Steven L. Jones, Assistant Dean, Instruction

B.S., Virginia State University; Graduate Studies at Virginia State University. Film credits include NOTHING TO LOSE, LET'S GET BUSY, ALMA'S RAINBOW, DAUGHTERS OF THE DUST. Television credits include "The Diggers," "The Follower," among others. Music videos include "Freedom," "Sarah," "Doug E. Fresh," "XY," and many others. Awards include N.A.A.C.P. Image Award, Best Picture; Sundance Festival, Best Cinematography; both for DAUGHTERS OF THE DUST. The Golden Eagle Award for DIGGERS and the Paul Robeson Award for "The Follower."

Faculty

The faculty at the School of Filmmaking consists of directors, writers, producers, editors, cinematographers and others whose work has won or has been nominated for the film industry's most prestigious awards including Academy Awards, Emmy Awards, Cannes Film Festival Awards, Writers Guild of America Awards, Cable ACE Awards and numerous others. The films of the faculty have been screened at major film festivals including Cannes International Film Festival, Berlin International Film Festival, Toronto Film Festival, Deauville Festival and many others.

Arledge Armenaki, Filmmaker-in-Residence, Cinematography

B.A., Brooks Institute of Photography; cinematography fellow, American Film Institute. Former head of Cinematography at Brooks Institute of Photography. Has worked as cinematographer on numerous features, movies of the week and music videos.

Jeff W. Bens, Filmmaker-in-Residence, Screenwriting

B.A., Brown University; M.F.A. in Screenwriting, University of California-Los Angeles. National Endowment for the Humanities grant recipient; fellow, Squaw Valley Screenwriters Workshop; screenwriter for television and theatrical film.

William Buck, Filmmaker-in-Residence, Production

B.A., University of Arkansas. Former director, Arkansas Film Commission. Fifteen years experience in the film industry: producer, art director, production manager, location scout.

Robert Collins, Filmmaker-in-Residence, Cinematography

Member DGA, IATSE, Award-winning director of photography and editor. Credits include: MIAMI VICE (pilot), TWILIGHT ZONE, HART TO HART, DINOSAURS, AIRWOLF, SUPERMAN I, OCTOPUSSY, GRAND PRIX, National Geographic specials, THE WEST OF JOHN FORD, ABC's Wide World of Sports, several national commercials.

David Elkins, Filmmaker-in-Residence, Cinematography

B.A., Columbia College-Hollywood; B.A., University of Connecticut; Honorary Doctor of Humane Letters, Columbia College-Hollywood. Teaching experience includes nine years at Columbia College-Hollywood and most recently served as president of the school. Worked as a motion picture camera assistant and camera operator for film, television, music videos and commercials. Member of the Society of Operating Cameramen. Author of two of the basic textbooks for camera personnel, published by Focal press: "The Camera Assistant's Manual" and "Camera Terms and Concepts."

David Fang Yuen, Filmmaker-in-Residence, Cinematography

Film credits include: THE WALKING DEAD, THE BABY SITTER'S SEDUCTION, AMERICAN ANTHEM, HIGH-LANDER, among others. Television credits include: THE ADVENTURES OF SUPERBOY, DRESS GREY, PUTTIN' ON THE RITZ, HONOR THY FATHER, HOMETOWN, MIKE HAMMER and others. Music videos include: BILLY IDOL, THE 69 BOYZ, 24K.

Gary Hawkins, Filmmaker-in-Residence, Directing

M.F.A., University of Southern California. A native of North Carolina, his recent series for public television, THE ROUGH SOUTH OF TIM MCLAURIN (1989) and THE ROUGH SOUTH OF HARRY CREWS (1992), have profiled Southern writers and received widespread critical acclaim. His Emmy Award-winning work combines elements of dramatization, documentary, interview and archival footage to create a unique style of storytelling.

Leslie Hill, Filmmaker-in-Residence, Directing/Production

B.A., Stanford University; M.F.A., University of California-Los Angeles. Award-winning writer, director and producer on numerous dramatic and documentary film and television projects including LA LAW, HYPERNAUTS and RESCUE 911. Feature screenplay chosen for Sundance Institute Writer's Lab. Member of the Directors Guild of America, the Writers Guild of America, the Academy of Television Arts and Sciences and Women in Film.

Renata Jackson, Filmmaker-in-Residence, Critical Studies

B.A., M.A., in Film Production and Film History/Criticism, Penn State University; Ph.D. in Cinema Studies, New York University. Has taught film history, theory, and analysis at Penn State, Emerson College, The European Institute for International Communication, and New York University.

Janos Kovacs, Filmmaker-in-Residence, Directing

M.A., University of Eotvos, Budapest, Hungary; graduate, Hungarian Academy of Drama and Film Art; Fulbright Scholar. Theatrical features as director include: CHA-CHA-CHA, RIGHT MAN FOR A DELICATE MISSION and THE MEATLOAF KING. Deputy managing director, MAFILM.

William Mai, Filmmaker-in Residence, Screenwriting

B.A., Cornell University; M.F.A. in Creative Writing, Cornell University. Screenwriting credits include: LIGHTSHIP, WALK ON THE MOON, CALDO LARGO and FIG TREE JOHN. Has had selected publications in "Westbere Review," "Antaeus" and "epoch." Has taught writing at Ithaca College, St. Clare's Hall, Cornell University and for the Peace Corps.

Charles McClellan, Filmmaker-in-Residence, Film Set Design/Art Direction

B.F.A., Design & Production, North Carolina School of the Arts; M.F.A., Yale University. Has designed at Carnegie Hall, Lincoln Center, Cort Theatre and the Eugene O'Neill Theatre. Production design credits include: HAITIAN CORNER, and HANGIN' WITH THE HOMEBOYS. Art direction credits include: MO' BETTER BLUES and commercials for Nike and Diet Coke.

David McHugh, Filmmaker-in-Residence, Film Music Composition
B.M., Fredonia School of Music; M.M., Queens College. An accomplished film composer with such credits as MYSTIC PIZZA, MR. NORTH, THREE FUGITIVES, BROOKLYN BRIDGE and MOSCOW ON THE HUDSON.

Daniel McKinny, Filmmaker-in-Residence, Directing
Director, producer, director of photography, cameraman. Credits include numerous movies of the week; TV series (such as BEVERLY HILLS 90210); theatrical motion pictures; documentaries and mini-series. Member, Academy of Television Arts and Sciences.

Laura Hart McKinny, Filmmaker-in-Residence, Screenwriting
B.A. and Graduate Course work, University of California-Los Angeles. Winner of Writers Guild of America Best Screenplay Award. Numerous theatrical and television screenplays.

John Patti, Filmmaker-in Residence, Post-Production
B.A., Communications and Mass Media, Western Connecticut University; graduate coursework in audio engineering, studio and remote recording, and electrical engineering. Professional experience includes audio engineer, Sony Pictures Entertainment, and edit supervisor, Direct TV.

Raymond J. Regis, Filmmaker-in-Residence, Archivist and Critical Studies
BA, MA, Boston University; Business Certificate, Harvard Business School. Archivist and film collector. The Raymond J. Regis Film Collection, held at the School of Filmmaking, contains over 6,000 rare motion picture prints, the majority of which are in Technicolor.

Denine Rowan, Filmmaker-in-Residence, Post-Production
Has taught editing at New York University Graduate Department of Film. Credits include RAGTIME, HAIR, THE LAST TYCOON and CARRIE. Member, New York Women in Film.

Leander Sales, Filmmaker-in-Residence, Post-Production
Began editing career as an Assistant Editor for Spike Lee. Assistant Editing credits include: SCHOOL DAZE, DO THE RIGHT THING, MO' BETTER BLUES, JUNGLE FEVER, MALCOLM X, and CROOKLYN, again for Spike Lee. First Feature film as an editor was the 1996 Spike Lee documentary GET ON THE BUS. In addition to features, has cut music videos and short films.

Julian Semilian, Filmmaker-in-Residence, Post-Production
Began editing career as an Assistant Editor on RESCUERS DOWN UNDER (Disney), LAGUNA HEAT (HBO), MOONLIGHTING (ABC), KNIGHTRIDER (NBC), LORD OF THE RINGS and JAWS II. Feature Editor credits include: CAPTURED, THE LAND LADY, THE NIGHT CALLER, KILLING GROUNDS, CUPID, DADDY'S GIRL, LONELY HEARTS, CYBORG, and DEATH WISH II, among many others

Ron Stacker Thompson, Filmmaker-in-Residence, Screenwriting
B.A., M.A., Illinois State University. Producer for A RAGE IN HARLEM, DEEP COVER, THE CEMETERY CLUB, SISTER ACT 2, and HOODLUM. Other feature credits include TO SLEEP WITH ANGER and GRAND CANYON. In television, wrote and produced "America's Dream," which won two Cable Ace awards for Best Writing and Best Producing and an NAACP Image Award. Writer and executive producer for Universal Television's "Funny Valentine." Founded Oakland Ensemble Theatre for which he wrote, produced and directed more than 50 plays.

Staff

Chad Benton, Production Coordinator

Shawn Byrd, Receptionist

Eleanor Cowen, Post Production Coordinator

JJ Jackman, Assistant to the Dean

Joe Lopina, Technical Operations Manager

Janeen McClellanahan, Administrative Assistant for Administration

Sean Solowiej, Post Production Maintenance Technician

Alice Thompson, Academic Coordinator

Janice Wellerstein, Production Manager

Guest Artists

Sharon Andrews	Actor	David Burton Morris	Director
Eleanor Antin	Director	Sol Negrin	Cinematographer
Susan Bayer	Actor/Acting Coach	Ted Post	Director
David Beaver	Magician	Michael Roemer	Writer/Director
Elmer Bernstein	Composer	Peter Rollins	Producer/Historian
Donn Cambern	President, Motion Picture Editors Guild	Oz Scott	Director
Godfrey Cheshire	Critic	Jason Squire	Producer
Bordo Dovnikovic	Animator	George Stoney	Director
Harrison Engle	Director	Ted Tally	Screenwriter
John Flynn	Producer	Wynn Thomas	Set Designer
Blake Hunter	Writer/Producer	Craig Volk	Screenwriter
Andy Laszlo	Cinematographer — Kodak	Jack Valenti	Chairman, Motion Picture Association
Michael Lessac	Director		

The Undergraduate Program In Filmmaking

The four year undergraduate professional training program is open to college students who wish to pursue program emphasis in the areas of Cinematography, Directing, Editing, Producing, or Screenwriting. Students pursue the Bachelor of Fine Arts degree in Filmmaking and must declare an area of emphasis in their third year.

Admission to the School of Filmmaking

College students are admitted to the program by interview. Applicants are required to prepare a ten (10) page writing sample and responses to key interview questions (provided in advance). The interview also includes a writing and visual storytelling exercise. All applicants must meet the minimum admission requirements of the University of North Carolina and the School of the Arts in order to be enrolled in the program.

Transfer Students

Transfer students may receive credit for general studies (liberal arts and sciences) courses taken at other universities subject to the general policies of the School of the Arts. However, all transfer students will be required to complete several credit hours in general studies or related arts courses at the School of the Arts. Following review of prior courses by general studies, transfer students will be advised regarding their general studies program. All transfer students must start their work in the School of Filmmaking with year one courses.

Continuance in the Program

Continuance in the program is by invitation only. Invitations are extended by the faculty based not only upon a student's grades, both artistic and academic, but also upon an assessment of the student's artistic development and potential and the student's ability to interact appropriately within the School community. Particular emphasis is placed on the "professional" demeanor and creative discipline exhibited by the student. The School of Filmmaking reserves the right to dismiss from the program, without probation or an official letter of warning, any student whose social or professional behavior prevents the School's classes and production work from proceeding in a creative and productive fashion, or interferes with the training of other students.

Grading System

The School of Filmmaking uses the following grades with associated grade points for purposes of calculating grade point average: A+ = 4.5; A = 4; A- = 3.8; B+ = 3.5; B = 3; B- = 2.8; C+ = 2.5; C = 2; C- = 1.8; D+ = 1.5; D = 1.0; D- = 0.8; and F = 0. Some elective courses may be offered on a Pass-Fail basis.

Evaluation (other than grades)

Students are evaluated each term by their faculty and informed of their progress. In addition to assigning grades as an evaluation of the student's work, each instructor provides written comments each term beginning in year two. Each class of students participates in an end of the year portfolio review conducted by faculty members. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

End of the Year Portfolio Review

The School of Filmmaking faculty will review each student each year in a final portfolio presentation to be held during the final weeks of the Spring Term. As in the other arts schools where end of the year juries or portfolio reviews take place, all filmmaking students will present a portfolio of their year's work and engage in both a review and a general discussion and examination covering all aspects of the student's course work and experiences throughout the year.

The portfolio will include several prescribed elements from the various course assignments throughout the year. In addition, each student may elect to add a limited number of self-chosen examples of assigned work that he or she feels best represents accomplishments in the various aspects of the curriculum. Details regarding the portfolio will be provided mid-way through the Spring Term.

Arts Probation

After grades have been considered at the end of each term, the faculty determines if a student should be placed on arts probation for the following term based on the following criteria: (1) ability to absorb instruction (2) assessment of talent and (3) ability to work and produce at a professional level. A student placed on arts probation who fails to meet the stated criteria in the succeeding term will not usually be invited to continue in the program.

Failing Grades

Grades of D or F in required filmmaking (arts) courses are failing grades and indicate a serious problem. Depending on the nature and extent of the problem, the faculty may, at its discretion, require either (1) the student repeat the course or a suitable alternate course, or (2) that the student repeat the year with or without a period of suspension, or (3) that the student not be permitted to continue in the program.

Attendance

Students at the School of Filmmaking are expected to attend all classes, workshops and School activities. All School of Filmmaking scheduled activities are required unless it is specified that the activity is optional. Attendance will factor in the determination of course grades as follows:

One unexcused absence will result in the lowering of course grade by half a grade.
Two unexcused absences will result in the lowering of course grade by one grade.

Three or more unexcused absences will result in suspension from the course. In this event, a student will be graded only on the work performed up to the point of being suspended and will not be included in any course activities for the duration of the term.

Students are expected to arrive on time and stay for the duration of all assigned workshops, screenings and School of Filmmaking activities. Two late arrivals to a class will count as an absence. Individuals who repeatedly exit and re-enter ongoing classes, screenings, workshops, master classes or other activities will be dismissed from the event. Sleeping in class, or any other form of distracting behavior will not be tolerated and individuals engaging in such activities will be dismissed from class.

Students will only be excused from their courses only by prior approval from the instructor. For required screenings, activities and workshops, students must obtain permission from the Assistant Dean for Instruction 48 hours prior to the activity. Emergency medical excuses will be considered only with a doctor's note.

Minimum Grade Requirements

Year One

The first year is considered a probationary year. Students are expected to maintain a 2.5 cumulative average and a 2.5 term average each term in their filmmaking courses and a 2.0 cumulative average and a 2.0 term average each term in general studies courses in order to be continued for the next term. In addition to the above, the faculty may determine that a student should be placed on arts probation for the following term based on these criteria: Ability to absorb instruction, assessment of basic talent, and ability to work and produce at a professional level.

Year Two

Students in year two must maintain a 2.8 cumulative average and a 2.8 term average each term in their filmmaking courses and a 2.0 cumulative average and a 2.0 term average each term in general studies courses. In addition to the above, the faculty may determine that a student should be placed on arts probation for the following term based on these criteria: Ability to absorb instruction, assessment of basic talent, and ability to work and produce at a professional level.

Years Three & Four

Students in years three and four must achieve a cumulative average of at least a 3.0. After grades have been considered at the end of each term, the faculty may determine that a student should be placed on arts probation for the following term based on these criteria: Ability to absorb instruction, assessment of basic talent, and ability to work and produce at a professional level.

General Studies Minimum Requirements Policy

Students in the School of Filmmaking are required to complete no less than fourteen (14) semester hours of general studies by the end of their first year and twelve (12) additional semester hours of general studies by the end of their second year of study. As a third and fourth year student, six (6) semester hours of general studies are required per year to complete the general studies requirement for the B.F.A. degree in the School of Filmmaking. Failure to complete the minimum semester hours for the appropriate year may result in the student being discontinued from the program.

Students with substantial general studies transfer credit may be required at the discretion of the dean, to complete their remaining general studies courses the first two years of the program. Failure to do so may result in the student being discontinued from the program.

Model Curriculum for School of Filmmaking – Cinematography Emphasis

Year One

		Credits Per Term	Total Hours
FIM 121,122,123	Fundamentals of Filmmaking	3,3,4	10
FIM 131,132	The Moving Image Phenomenon	2,2	4
FIM 161,162,163	Fundamentals of Film Production & Technology	3,3,4	10
FIM 599	Intensive Arts	2	2
		Total	26

Year Two

FIM 211,212,213	Screenwriting Workshop	2,2,2	6
FIM 221,222	Directing Workshop	2,2	4
FIM 231,232	The Moving Image Phenomenon	2,2	4
FIM 241,242	Producing Workshop	2,2	4
FIM 250	Year Two Filmmaking Workshop	4	4
FIM 261,262	Editing Workshop	2,2	4
FIM 270	The Aesthetics & Design of Visual Storytelling	3	3
FIM 281,282	Cinematography Workshop	2,2	4
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	2
		Total	37

		Credits Per Term	Total Hours
Year Three			
FIM 330	The Art of the Moving Image	2,2	4
FIM 350	Intermediate Filmmaking Workshop	3,3,3	9
FIM 370	The Crafts of the Moving Image	2,2	4
FIM 380	Intermediate Cinematography Workshop	2,2,2	6
FIM 399	Production Practicum	2	2
FIM Electives		2,2	4
FIM 599	Intensive Arts	2	2
			Total 31
Year Four			
FIM 430	The Advanced Art of the Moving Image	2,2	4
FIM 450	Production and Thesis Tutorial	3,3,3	9
FIM 470	Advanced Topics in the Crafts of the Moving Image	2,2	4
FIM 480	Advanced Cinematography	2,2,2	6
FIM 490	Transition into the Profession	2	2
FIM 499	Production Practicum	2	2
FIM Electives		2,2	4
FIM 599	Intensive Arts	2	2
			Total 33

General Studies Course Requirements

Students are required to take the following General Studies courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101,102,103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least 6 credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121,122,123 - The Arts in Context (6 credit hours)

Or

ARH 101,102,103 - Art History (6 credit hours).

GES 211,212,213 - Foundations of Western Thought (6 credit hours).

Humanities Electives - (at least two courses-4 credit hours).

Social Science Electives - (at least two courses-4 credit hours).

Math/Science Elective - (at least one course-2 credit hours).

GES Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total General Studies Credit Hours Required	38 Credit Hours
Total Hours Required in the School of Filmmaking	127 Credit Hours
Total Credit Hours Required General Studies and Film	165 Credit Hours

Model Curriculum for School of Filmmaking – Directing Emphasis

Year One

		Credits Per Term	Total Hours
FIM 121,122,123	Fundamentals of Filmmaking	3,3,4	10
FIM 131,132	The Moving Image Phenomenon	2,2	4
FIM 161,162,163	Fundamentals of Film Production & Technology	3,3,4	10
FIM 599	Intensive Arts	2	2
		Total	26

Year Two

FIM 211,212,213	Screenwriting Workshop	2,2,2	6
FIM 221,222	Directing Workshop	2,2	4
FIM 231,232	The Moving Image Phenomenon	2,2	4
FIM 241,242	Producing Workshop	2,2	4
FIM 250	Year Two Filmmaking Workshop	4	4
FIM 261,262	Editing Workshop	2,2	4
FIM 270	The Aesthetics & Design of Visual Storytelling	3	3
FIM 281,282	Cinematography Workshop	2,2	4
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	2
		Total	37

Year Three

FIM 320	Intermediate Directing Workshop	2,2,2	6
FIM 330	The Art of the Moving Image	2,2	4
FIM 350	Intermediate Filmmaking Workshop	3,3,3	9
FIM 370	The Crafts of the Moving Image	2,2	4
FIM 399	Production Practicum	2	2
FIM Electives		2,2	4
FIM 599	Intensive Arts	2	2
		Total	31

Year Four

FIM 420	Advanced Directing	2,2,2	6
FIM 430	The Advanced Art of the Moving Image	2,2	4
FIM 450	Production and Thesis Tutorial	3,3,3	9
FIM 460	Advanced Editing Workshop	2,2,2	6
FIM 470	Advanced Topics in the Crafts of the Moving Image	2,2	4
FIM 490	Transition into the Profession	2	2
FIM 499	Production Practicum	2	2
FIM Electives		2,2	4
FIM 599	Intensive Arts	2	2
		Total	33

General Studies Course Requirements

Students are required to take the following General Studies courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101,102,103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least 6 credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121,122,123 - The Arts in Context (6 credit hours).

Or

ARH 101,102,103 - Art History (6 credit hours).

GES 211,212,213 - Foundations of Western Thought (6 credit hours).

Humanities Electives - (at least two courses-4 credit hours).

Social Science Electives - (at least two courses-4 credit hours).

Math/Science Elective - (at least one course-2 credit hours).

GES Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total General Studies Credit Hours Required	38 Credit Hours
Total Hours Required in the School of Filmmaking	127 Credit Hours
Total Credit Hours Required General Studies and Film	165 Credit Hours

Model Curriculum for School of Filmmaking – Editing Emphasis

Year One

		Credits Per Term	Total Hours
FIM 121,122,123	Fundamentals of Filmmaking	3,3,4	10
FIM 131,132	The Moving Image Phenomenon	2,2	4
FIM 161,162,163	Fundamentals of Film Production & Technology	3,3,4	10
FIM 599	Intensive Arts	2	2
		Total	26

Year Two

FIM 211,212,213	Screenwriting Workshop	2,2,2	6
FIM 221,222	Directing Workshop	2,2	4
FIM 231,232	The Moving Image Phenomenon	2,2	4
FIM 241,242	Producing Workshop	2,2	4
FIM 250	Year Two Filmmaking Workshop	4	4
FIM 261,262	Editing Workshop	2,2	4
FIM 270	The Aesthetics & Design of Visual Storytelling	3	3
FIM 281,282	Cinematography Workshop	2,2,	4
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	2
		Total	37

Year Three

FIM 330	The Art of the Moving Image	2,2	4
FIM 350	Intermediate Filmmaking Workshop	3,3,3	9
FIM 360	Intermediate Editing Workshop	2,2,2	6
FIM 370	The Crafts of the Moving Image	2,2	4
FIM 399	Production Practicum	2	2
FIM Electives		2,2	4
FIM 599	Intensive Arts	2	2
		Total	31

Year Four

FIM 430	The Advanced Art of the Moving Image	2,2	4
FIM 450	Production and Thesis Tutorial	3,3,3	9
FIM 460	Advanced Editing Workshop	2,2,2	6
FIM 470	Advanced Topics in the Crafts of the Moving Image	2,2	4
FIM 490	Transition into the Profession	2	2
FIM 499	Production Practicum	2	2
FIM Electives		2,2	4
FIM 599	Intensive Arts	2	2
		Total	33

General Studies Course Requirements

Students are required to take the following General Studies courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101,102,103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least 6 credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121,122,123 - The Arts in Context (6 credit hours).

Or

ARH 101,102,103 - Art History (6 credit hours).

GES 211,212,213 - Foundations of Western Thought (6 credit hours).

Humanities Electives - (at least two courses-4 credit hours).

Social Science Electives - (at least two courses-4 credit hours).

Math/Science Elective - (at least one course-2 credit hours).

GES Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total General Studies Credit Hours Required	38 Credit Hours
Total Hours Required in the School of Filmmaking	127 Credit Hours
Total Credit Hours Required General Studies and Film	165 Credit Hours

Model Curriculum for School of Filmmaking – Producing Emphasis

Year One		Credits Per Term	Total Hours
FIM 121,122,123	Fundamentals of Filmmaking	3,3,4	10
FIM 131,132	The Moving Image Phenomenon	2,2	4
FIM 161,162,163	Fundamentals of Film Production & Technology	3,3,4	10
FIM 599	Intensive Arts	2	2
		Total	26
Year Two			
FIM 211,212,213	Screenwriting Workshop	2,2,2	6
FIM 221,222	Directing Workshop	2,2	4
FIM 231,232	The Moving Image Phenomenon	2,2	4
FIM 241,242	Producing Workshop	2,2	4
FIM 250	Year Two Filmmaking Workshop	4	4
FIM 261,262	Editing Workshop	2,2	4
FIM 270	The Aesthetics & Design of Visual Storytelling	3	3
FIM 281,282	Cinematography Workshop	2,2,	4
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	2
		Total	37
Year Three			
FIM 330	The Art of the Moving Image	2,2	4
FIM 340	Intermediate Producing Workshop	2,2,2	6
FIM 350	Intermediate Filmmaking Workshop	3,3,3	9
FIM 370	The Crafts of the Moving Image	2,2	4
FIM 399	Production Practicum	2	2
FIM Electives		2,2	4
FIM 599	Intensive Arts	2	2
		Total	31

Year Four		Credits Per Term	Total Hours
FIM 430	The Advanced Art of the Moving Image	2,2	4
FIM 440	Advanced Producing	2,2,2	6
FIM 450	Production and Thesis Tutorial	3,3,3	9
FIM 460	Advanced Editing Workshop	2,2,2	6
FIM 470	Advanced Topics in the Crafts of the Moving Image	2,2	4
FIM 490	Transition into the Profession	2	2
FIM 499	Production Practicum	2	2
FIM Electives		2,2	4
FIM 599	Intensive Arts	2	2
			Total 33

General Studies Course Requirements

Students are required to take the following General Studies courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101,102,103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least 6 credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121,122,123 - The Arts in Context (6 credit hours).

Or

ARH 101,102,103 - Art History (6 credit hours).

GES 211,212,213 - Foundations of Western Thought (6 credit hours).

Humanities Electives - (at least two courses-4 credit hours).

Social Science Electives - (at least two courses-4 credit hours)

Math/Science Elective - (at least one course-2 credit hours).

GES Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total General Studies Credit Hours Required	38 Credit Hours
Total Hours Required in the School of Filmmaking	127 Credit Hours
Total Credit Hours Required General Studies and Film	165 Credit Hours

Model Curriculum for School of Filmmaking – Screenwriting Emphasis

Year One		Credits Per Term	Total Hours
FIM 121,122,123	Fundamentals of Filmmaking	3,3,4	10
FIM 131,132	The Moving Image Phenomenon	2,2	4
FIM 161,162,163	Fundamentals of Film Production & Technology	3,3,4	10
FIM 599	Intensive Arts	2	2
			Total 26

Year Two

FIM 211,212,213	Screenwriting Workshop	2,2,2	6
FIM 221,222	Directing Workshop	2,2	4
FIM 231,232	The Moving Image Phenomenon	2,2	4
FIM 241,242	Producing Workshop	2,2	4
FIM 250	Year Two Filmmaking Workshop	4	4
FIM 261,262	Editing Workshop	2,2	4
FIM 270	The Aesthetics & Design of Visual Storytelling	3	3
FIM 281,282	Cinematography Workshop	2,2	4
FIM 299	Professional Internship	2	2
FIM 599	Intensive Arts	2	2
		Total	37

Year Three

FIM 310	Intermediate Screenwriting Workshop	2,2,2	6
FIM 330	The Art of the Moving Image	2,2	4
FIM 350	Intermediate Filmmaking Workshop	3,3,3	9
FIM 370	The Crafts of the Moving Image	2,2	4
FIM 399	Production Practicum	2	2
FIM Electives		2,2	4
FIM 599	Intensive Arts	2	2
		Total	31

Year Four

FIM 410	Advanced Screenwriting	2,2,2	6
FIM 430	The Advanced Art of the Moving Image	2,2	4
FIM 450	Production and Thesis Tutorial	3,3,3	9
FIM 470	Advanced Topics in the Crafts of the Moving Image	2,2	4
FIM 490	Transition into the Profession	2	2
FIM 499	Production Practicum	2	2
FIM Electives		2,2	4
FIM 599	Intensive Arts	2	2
		Total	33

General Studies Course Requirements

Students are required to take the following General Studies courses in order to graduate with the Bachelor of Fine Arts degree in Filmmaking:

GES 101,102,103 - Critical Perspectives (6 credit hours).

(Note: Students must take at least 6 credit hours from the following two sequences combined and can mix the individual courses if desired.)

HUM 121,122,123 - The Arts in Context (6 credit hours).

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ARH 101,102,103 - Art History (6 credit hours).

GES 211,212,213 - Foundations of Western Thought (6 credit hours).

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Social Science Electives - (at least two courses-4 credit hours).

Math/Science Elective - (at least one course-2 credit hours).

GES Electives (10 credit hours; it is strongly recommended that a portion of these electives be devoted to the study of a foreign language).

Total General Studies Credit Hours Required	38 Credit Hours
Total Hours Required in the School of Filmmaking	127 Credit Hours
Total Credit Hours Required General Studies and Film	165 Credit Hours

Other Degree Requirements

In addition to satisfactory completion of courseware and meeting the minimum grade average requirements, students in the School of Filmmaking will be required to pass four examinations and complete an Undergraduate Thesis Project.

Terminology and Safety Exams

In year one, all students will be required to pass with a grade of B or above an extensive examination over terms used in the film/TV arts, sciences and industry. The Safety Exam will be given at the end of week one for first year students and must be passed in order to be allowed to use facilities and equipment. The exam may be repeated once. The terminology exam will be given each term and may be repeated twice.

Masterworks of Film Written Examination

Over the course of four years, students will be expected to have screened a list of approximately 500 motion pictures representing the masterworks of world cinema. An examination will be given in the third and fourth years which must be passed with a minimum grade of B in order to obtain the B.F.A. degree in Filmmaking.

Masterworks of Liberal Arts and Sciences Exam

Each student will be provided with a general reading list consisting of masterworks from the liberal arts and sciences including: history, philosophy, political science, behavioral science, literature, drama, etc. which should be a reading source over the four years of study. An exam will be given in the fourth year of study.

Undergraduate Thesis Project

All year four filmmakers are expected to develop and produce a substantial project as their required thesis to receive the B.F.A. degree. The thesis project is not defined by arbitrary measures. It is, however, a project proposed by the individual student, developed in consultation with a committee of faculty mentors and meant to best showcase the student's talents within the area of chosen emphasis.

Students are required to read and abide by the procedures in the "School of Filmmaking Handbook" and the "School of Filmmaking Safety Handbook."

Students will be required to complete all course work, film production assignments, writing assignments and other work designated by faculty members in order to be recommended for graduation.

Course Descriptions

Year One

The first year of study in the undergraduate conservatory stresses fundamentals — each filmmaker engages in a series of courses, workshops, labs, productions and crew assignments designed to provide basic information and experience regarding the essentials of film language, the creative and physical processes of filmmaking and policies and procedures of the School of Filmmaking

FIM 121, 122, 123: Fundamentals of Filmmaking (3,3,4 credit hours); Entire sequence required

This series of courses provides an overview of the basic filmmaking storytelling processes, it is presented in several integrated components working on developing the fundamentals of storytelling, screenwriting, directing, camera and actor, visualizing the story. Students engage in numerous exercises — writing, directing, producing, photographing, editing, etc. — in order to learn the fundamentals of cinema language and visual storytelling. Integrated into this course are workshops and labs for students to develop their skills at scoring their scripts, developing their casting skills, practicing communication skills with actors, preparing their work for first year productions and providing basic training as actors and collaborators with actors. In addition to planning, directing and finishing exercises and a

short production, students serve throughout the year in key crew positions on other first year projects and in secondary crew positions on second and third year projects as well as provide general production support to the School. Student work is analyzed and evaluated by faculty mentors and peers who collaborate on the finishing of the major first year production work.

FIM 131, 132:Moving Image Phenomenon I & II (2,2 credit hours); Entire sequence required

A two term survey over the first year of study of the phenomenon of moving image arts in our global society from their pre-history to the present day. The sequence stresses cinematic language and aesthetics; the historical, cultural and social impact of the moving image arts and the essentials of cinematic storytelling that have developed over the history of the moving image. The course stretches from pre-historic cave drawings to the diverse media and genres of the contemporary moving image arts both domestic and international.

FIM 161, 162, 163: Fundamentals of Production and Technology (3,3,4 credit hours); Entire sequence required

A series of fundamental workshops emphasizing basic instruction regarding the physical process of moving image production and the tools of the filmmaker. The course varies in topic according to the needs of the curriculum and the stage of filmmaker training. Each term focuses on the processes and technology that will be utilized in support of the overall curriculum as well as the fundamentals of physical production in contemporary filmmaking.

FIM 599: Intensive Arts (2 credit hours); Required

Offered at the end of Fall Term, Intensive Arts is a focused series of screenings, workshops, seminars and production activities which provide students with an opportunity to both participate in and aid in the development and implementation of film festival type programming.

Year Two

The second year of study in the undergraduate conservatory stresses the further development of essential storytelling and filmmaking skills. The curricular emphasis of Directing, Screenwriting, Editing, Cinematography, Producing are experienced through survey workshops and a hands on oriented spring term.

FIM 211, 212, 213: Screenwriting Workshop (2,2,2 credit hours); Fall, Winter and Spring Term required

A survey workshop on the art and craft of Screenwriting. Students write several exercises and short scripts. The goal of the course is to explore the screenwriting process as the critical starting point of visual storytelling. The spring term is an intensive writing term focusing on the development of a substantial writing project.

FIM 221, 222 Directing Workshop (2,2 credit hours); Fall and Winter Term required

A survey workshop exploring the visualization of script material through the directing of scenes and exercises. Focus is on working with the actor, interpreting the screenplay through the camera and performance, directing both camera and actor.

FIM 231, 232: Moving Image Phenomenon III, IV (2,2 credit hours); Fall and Winter Term required

The continuation of the survey begun in year one to study the phenomenon of moving image arts in our global society from their pre-history to the present day. The second year courses provide an international history of the film arts.

FIM 241, 242 : Producing Workshop (2,2 credit hours); Fall and Winter Term required

This course sequence provides an extensive survey of the process of developing, producing and managing motion pictures from script to screen. The first term deals primarily with the physical production process and the role of the producer in that process. The second term focuses on the overall process of motion picture producing and the development process as well as the legal and financial aspects of producing.

FIM 250:Filmmaking Workshop (4 credit hours); Spring Term required

This workshop is required of all year two students. The workshop produces several short narrative projects on videotape. Students collaborate on the productions and rotate through the various key creative and production positions.

FIM 261, 262: Editing Workshop (2,2 credit hours); Fall and Winter Term required

This course provides an in-depth survey and hands on practice of and with the essential arts and crafts of the post-production filmmaking process including picture and sound editing, music, FX, and other finishing arts and processes.

FIM 270: The Aesthetics and Design of Visual Storytelling (3 credit hours); Spring Term required
This course is required of all year two students. Over the term, the students explore and examine fundamental design and aesthetic concepts and theories as they relate to the art and craft of the moving image.

FIM 281, 282: Cinematography Workshop (Topic) (2,2 credit hours); Fall and Winter Term required
A hands-on workshop and lab experience where filmmakers explore the art and fundamentals of cinematography. The course begins with still photography and evolves through video and film photography introducing basic essentials of camera, lenses, stock, lighting and related areas.

FIM 299: Professional Internship (Topic) (2 credit hours); Required at least once before Fall of year four
An on the job work experience in some aspect of a professionally mounted motion picture or television production or within a production or post-production facility or related operation. At least one Professional Internship must be completed by the beginning of year four in order to graduate. Faculty members will sponsor the individual internships.

FIM 599: Intensive Arts (2 credit hours); Required

Offered at the end of Fall Term, Intensive Arts is a focused series of screenings, workshops, seminars and production activities which provides students with an opportunity to both participate in and aid in the development and implementation of film festival type programming.

Year Three

The third year of study in the undergraduate conservatory focuses on the development of individual style and vision in terms of an area of filmmaking concentration. Filmmakers work as key apprentices on School of Filmmaking productions as well as develop and produce their own work in a variety of forms and media. Each filmmaker collaborates with the faculty to develop and agree to a course of study that addresses the specific artistic goals of the filmmaker. This "individual curricular contract" becomes the basis for designing curricula on an individual basis and for student evaluation.

FIM 310: Intermediate Screenwriting Workshop (Topic) (2,2,2 credit hours); Required each term in year three for screenwriting emphasis

The course explores various topics each term such as writing the short film, alternative screenplay structures, writing the situation comedy, writing for documentary films, etc. Filmmakers also collaborate on research and development of school productions.

FIM 320: Intermediate Directing Workshop (Topic) (2,2,2 credit hours); Required each term in year three for directing emphasis

This topic organized workshop focuses on the essential collaboration between director and the key artists who contribute to the visualization of the screenplay through camera and performance. Course topics change from term to term in order to explore topics such as directing the actor, preparing the director's script, directing comedy, visual FX for directors, etc. Filmmakers explore their craft through a variety of methods focusing on specific problems in directing and visual storytelling.

FIM 330: The Art of the Moving Image (Topic) (2,2 credit hours); Four credit hours required at level three

An in-depth exploration of an individual filmmaker, genre, topic, issue, theme or period in film history theory or criticism. Subject matter varies from term to term.

FIM 340: Intermediate Producing Workshop (Topic) (2,2,2 credit hours); Required each term in year three for producing emphasis

For filmmakers concentrating on producing this workshop will focus on the strategic and tactical producing issues surrounding the creative and practical development, production, marketing and distribution of screen projects. Students will be assigned to third and fourth year productions as producers and will assist in producing school productions on a selected basis.

FIM 350: Intermediate Filmmaking Workshop (Topic) (3 credit hours); Required each term for a total of nine credit hours
This workshop is designed to formalize and support the development, pre-production or production of third year

projects. Screenwriters, producers, directors, cinematographers and editors take this course every term for a total of nine credit hours over the year. Each section of the course replicates the work of a production company and produces a number of 16mm films over the year. The goal of the course is to provide hands on experience in the making of short narrative films in a variety of situations and with a variety of material.

FIM 360: Intermediate Editing Workshop (Topic) (2,2,2 credit hours); Required each term in year three for editing emphasis

This workshop provides in depth exploration of the theory and practice of editing. Topics include the organization of the editing room, editing in the digital domain, sound in post production and other subjects.

FIM 370: The Crafts of the Moving Image (Topic) (2,2 credit hours); Four credit hours required in year three
This seminar course provides an in-depth exploration of the essential crafts of the moving image arts. Production design, film music, special effects, new media, etc. and other specialty crafts are examined as collaborative components or sub specialties of and in the moving image creation process.

FIM 380: Intermediate Cinematography Workshop (Topic) (2,2,2 credit hours); Required each term in year three for cinematography emphasis

This workshop focuses problems and topics in film photography and lighting through close collaboration with a professional mentor. The workshop features both hands on and theoretical experience and experimentation.

FIM 399: Production Practicum (2 credit hours); Two credit hours required in year three

This course provides practical production experience in all aspects of advanced film development and production. Students collaborate on professional school productions as writers, producers, directors, cinematographers, editors and in other key positions. In most cases, year three students assist in these key roles as seconds to year four students. Students also serve as teaching and staff assistants as well as assistants on key school projects.

FIM 599: Intensive Arts (2 credit hours); Required

Offered at the end of Fall Term, Intensive Arts is a focused series of screenings, workshops, seminars and production activities.

Year Four

The fourth year of study in the undergraduate conservatory is devoted to advanced curricular work and a thesis project major production by each filmmaker according to their chosen area of concentration. In addition, each filmmaker works in key creative capacities on School of Filmmaking productions. Each filmmaker collaborates with the faculty to develop and agree to a course of study that addresses the specific artistic goals of the filmmaker. This "individual curricular contract" becomes the basis for designing curricula in an individual basis and for student evaluation.

FIM 410: Advanced Screenwriting (Topic) (2,2,2 credit hours); Required each term for screenwriting emphasis
Advanced topics in the art and craft of screenwriting. Topics include, Character Development, Advanced genre studies, Advanced Screenplay Structure and Adaptation.

FIM 420: Advanced Directing (Topic) (2,2,2 credit hours); Required each term for directing emphasis

Advanced topics in the art and craft of directing motion pictures. Advanced studies of performance, camera, style, and related topics.

FIM 430: The Advanced Art of the Moving Image (Topic) (2,2 credit hours); Four credit hours required at this level
This seminar course explores a variety of advanced topics in the theory, history and criticism of the moving image arts.

FIM 440: Advanced Producing (Topic) (2,2,2 credit hours); Required each term for producing emphasis

Advanced topics in the art, craft and business of producing motion pictures. Topics include financing, marketing and distribution, creative development, producing for television, and others.

FIM 450: Production and Thesis Tutorial (Topic) (3 credit hours); Required each term for a total of nine credit hours
This individually arranged production workshop and tutorial is designed to accommodate the needs of the individual student's thesis project as well as related curriculum contract work.

FIM 460: Advanced Editing (Topic) (2,2,2 credit hours); Required each term for editing emphasis
Advanced topics in editing and post production of motion pictures.

FIM 470: Advanced Topics in the Crafts of the Moving Image (Topic) (2,2 credit hours); four credit hours required in year four

This advanced seminar course provides an in-depth exploration of the essential crafts of the moving image arts. Special topics in production design, film music, special effects, new media, etc., and other specialty crafts are examined as collaborative components of the moving image creation process.

FIM 480: Advanced Cinematography (Topic) (2,2,2 credit hours); Required each term for cinematography emphasis
This workshop explores advanced topics and problems in the art and craft of cinematography.

FIM 490: Transition into the Profession (Topic) (2 credit hours); Required

The year four seminar is designed to provide an in depth examination of transition into or creative work in the contemporary profession. The course provides practical information on the spectrum of professional career paths embraced by the school's programs. Guest artists provide practical career advice and counsel.

FIM 499: Production Practicum (2 credit hours); Two credit hours required in year four

This course provides practical production experience in all aspects of advanced film development and production. Students collaborate on school productions and professional co-productions. Students may also work in other areas of the school's production, post-production and exhibition facilities. as writers, producers, directors, cinematographers, editors and in other key positions. In most cases, year three students assist in these key roles as seconds to year four students. Students also serve as teaching and staff assistants as well as assistants on key school projects.

FIM 599: Intensive Arts (2 credit hours); Required

Offered at the end of Fall Term, Intensive Arts is a focused series of screenings, workshops, seminars and production activities.

Interdisciplinary Course Work

The School of Filmmaking offers course work jointly with other schools within NCSA.

Film Music Composition — A graduate program of the School of Music, this program offers the Master of Music. Designed to train composers in the specialized art of composing and recording music for film and television, the program collaborates with the student and faculty production activities of the School of Filmmaking.

Film Production Design/Art Direction – Professional training in Production Design and Art Direction for Film at both the undergraduate (B.F.A.) and graduate (M.F.A.) levels are offered by NCSA's School of Design & Production. The program provides specialized training in the art and craft of production design for film and television. Extensive classroom training is integrated with opportunities to produce fully realized film projects in conjunction with the School of Filmmaking

Film Sound Design and Engineering – Profession training in Sound Design and Engineering at both the undergraduate (B.F.A.) and graduate (M.F.A.) levels are offered by NCSA's School of Design & Production. The program in film sound, presented in collaboration with the School of Filmmaking, provides training in sound recording, editing and mixing in a variety of production and post-production environments, using some of the latest digital technology.

The New Media Lab at the School of Filmmaking was established in cooperation with the Imaging Technologies Center of North Carolina and is devoted to the study, development and production of multimedia-based moving image and interactive productions. This resource encourages the integration of traditional performing arts with new media arts and technology.

Other interdisciplinary offerings are being developed for the future.

Summer Session

The School of Filmmaking conducts a Summer Session in Filmmaking which stresses the conservatory approach to professional training where students work closely with professional filmmakers in a variety of areas including screenwriting, directing, producing and production. The classes have been carefully designed at both introductory and advanced levels in order to accommodate students with no prior experience as well as more advanced students. The curriculum includes classroom instruction, production and equipment lab time as well as film screenings. The School provides cameras, editing facilities, rehearsal and production areas as well as computer facilities.

MUSIC



THE SCHOOL OF MUSIC

The School of Music of the North Carolina School of the Arts prepares students for professional careers. Our goal is twofold: to enable students to attain their highest musical aspirations and, at the same time, meet the challenge of succeeding in a highly competitive profession. With that in mind, we have designed a unique program of study.

Through its conservatory setting, NCSA provides an artistic environment in which each student pursues personal musical development. But the School of Music is also a professional training ground where the student is actively and realistically involved in preparing for the practical aspects of making a living as a musician.

Each student pursues a course of musical study with an outstanding artist-faculty. As professionals in their own areas, faculty members are committed to continuing their own careers while imparting a wealth of experience and knowledge to their students.

School of Music Faculty

Administration

Robert Yekovich, Dean (1991)

B.M., M.A., University of Denver; D.M.A., Columbia University. Principal teachers have included Jack Beeson, Chou Wen-chung, Mario Davidovsky, Donald Keats and Vladimir Ussachevsky. Recent honors include a commission from the FronLm Music Foundation at Harvard University. Works have been performed and broadcast throughout the United States and Brazil. President, board for the League of Composers/International Society for Contemporary Music - New York Chapter from 1989-92; executive director from 1986-89. Board of directors, Kathryn Bache Miller Theatre, Speculum Musicae and New York Guild of Composers. Fellowships, MacDowell Colony and Yaddo. Teaching appointments include Columbia University, Connecticut College and the University of Denver.

Walter Gray, Assistant Dean, Director of Graduate Studies; Styles and Literature (1991) B.S., Duquesne University; M.M., Ph.D. University of Wisconsin at Madison. Professor, University of Wisconsin-Madison, received the Chancellor's Award for excellence in teaching. Twice served as the acting dean, NCSA School of Music. Composer and scholar; published articles on William Byrd and Franz Schubert in *Music Review* and *Music Quarterly*.

Lawrence Dillon, Assistant Dean; Composition, Theory, Contemporary Ensemble (1987) B.M., Hartt School of Music; M.M., D.M.A., The Juilliard School. Recipient of several scholarships and honors, including the Berlin Prize and the Gretchaninoff Prize in composition. Studied privately with Vincent Persichetti, James Sellars and Donald Harris and in classes with Milton Babbitt, Elliott Carter, David Diamond, Charles Dodge and Barbara Kolb. Faculty, The Juilliard School. Works performed at Lincoln Center and Town Hall, N.Y.; Bornholm Festival in Germany; Charles Ives Festival, Conn.; Museum of the American Piano, Society for New Music, Saugatuck Festival, and in recitals, concerts and radio broadcasts throughout the U.S. and Europe. Received numerous awards, including grants from the American Music Center, National Endowment for the Arts, Mary Flagler Cary Charitable Trust, Jerome Foundation, Pew Charitable Trusts, ASCAP, and CRS. Music recorded by Contemporary Record Society and published by American Composers Editions and Quadrivium Press.

Michael Rothkopf, Assistant Dean; Electronic Music, Theory (1991)

B.M., University of Denver; M.A., D.M.A., Columbia University. Principal teachers, Normand Lockwood and Mario Davidovsky. Composer of solo, chamber, orchestral and electronic music. Works performed throughout the U.S. and published by American Composers Editions. Music director, Ariel Contemporary Music Ensemble (1982-86) and executive director, League of Composers/International Society for Contemporary Music U.S. Section (1989-91). Fellowships, Columbia University, National Orchestral Association, Yaddo, and Carnegie Hall. Fortner faculty, Columbia University, Yeshiva University and Stem College.

Faculty

James Allbritten, Voice (1993)

Tenor; one of youngest artists invited to participate in the San Antonio Arts Festival. Apprentice, Boris Goldovsky. Performer, Opera Theater of St. Louis. Studied voice with Nicola Rossi-Lemeni and Giorgio Tozzi; and conducting with Jan Harrington, Robert Porco and Thomas Dunn. Debuted with Opera Carolina and Piedmont Opera Theatre. Performed with Bloomington Chamber Singers, Indianapolis Symphony Choir, Louisville Chorus, New York Philharmonic and Nashville Symphony.

Rebecca Barrow, Keyboard (1965)

B.M., Millikin University; M.S., The Juilliard School. Studied with Irwin Freundlich, Elizabeth Travis, Jacob Lateiner, Olegna Fuschi and Guido Agosti. Chamber music studies at the Yale Summer School of Music and Art. Winner of the Dasch Award and the Brewster-Allison Award. Recorded "The Twentieth Century Double Bass" with Lynn Peters. Performed in U.S. and Mexico. Awarded a Fulbright for study in Italy.

Jacqueline Bartlett, Harp (1997)

A native of Detroit, she graduated with honors from Interlochen Arts Academy and attended the Oberlin Conservatory of Music. She began her musical studies with her mother, harpist with the Detroit symphony. Other teachers included renowned harpist Carlos Salzedo and Alice Chalifoux. Ms. Bartlett has performed with many of this country's leading orchestras, including the Detroit Symphony, the New York Philharmonic, the Indianapolis Symphony, the Kansas City Philharmonic, the North Carolina Symphony, the Milwaukee Symphony and the Baltimore Symphony. She has worked with some of the world's most distinguished conductors including Eugene Ormandy, Sixten Ehrling, Sergiu Comissiona, Aaron Copland, Thor Johnson, and Pierre Boulez. As a soloist and chamber musician, Ms. Bartlett has toured extensively and recently recorded a disc with The Mallarme Chamber Players, titled "Music for Harp, Flute and Strings," distributed by Albany.

John R. Beck, Percussion (1998)

B.M. Oberlin College; M.M. and Performer's Certificate, Eastman School of Music. Performed with the National and Baltimore Symphonies, the Kennedy Center Opera House Orchestra, and the Theater Chamber Players of the Kennedy Center. National tour as xylophone soloist with the United States Marine Band, Jack Daniel's Silver Cornet Band and the New Sousa Band. Additional solo appearances with the Buffalo Philharmonic Syracuse Symphony, Southwest Florida Symphony. Recording credits include the National, Baltimore, and Seattle Symphonies, U.S. Marine Band, New Sousa and Silver Cornet Bands, Sierra Winds, and the Brass Band of Battle Creek. Served on the faculties of the Universities of Utah, Colorado, Nevada, Shenandoah University, and the New England Music Camp. He has presented clinics at colleges and universities throughout the United States.

Fredrick Bergstone, French Horn (1965)

B.M., University of Southern California; The Juilliard School. Studied with Fred Fox, George Hyde and James Chambers. Performed with New York City Opera Orchestra, Musica Aeterna, Carmel Bach Festival, Pittsburgh Symphony and New York Philharmonic. Principal horn, Kansas City Philharmonic, Piedmont Chamber Orchestra, San Luis Obispo Mozart Festival and the Cabrillo Music Festival. Taught at the Conservatory of Music of the University of Missouri at Kansas City; artist-in-residence at Duke University and University of Virginia. Performs with Clarion Wind Quintet, Winston-Salem Piedmont Triad Symphony and Chautauqua Symphony Orchestra.

Philip Dunigan, Flute (1965)

The Juilliard School. Former pupils include distinguished soloists, chamber musicians and orchestral musicians in America and Europe. Studied flute with Arthur Lora, Julius Baker, William Kincaid and Harold Bennett. Founding member, Clarion Wind Ensemble. Chamber music, Contemporary Chamber Music Ensemble, Totenberg Chamber Ensemble, and Sonata da Camera Players. Orchestral performance with Symphony of the Air, RCA Victory Symphony, Esterhazy Orchestra, New York City Ballet, New York City Opera, Martha Graham Dance Company, Royal Ballet and American Opera Association Orchestra. Recorded on the Columbia, RCA Victor, Vanguard, Decca, Vox and Golden Crest labels.

Nick Eanet, Violin (1998)

Mr. Eanet is the first violinist with the Mendelssohn String Quartet. He began his studies at the age of three with Nicole Dicecco. He has performed as soloist with orchestra and in recital throughout the United States, Europe and

Japan and at the invitation of Zubin Mehta made his debut with the New York Philharmonic. Other orchestras with whom he has appeared include the Minnesota Orchestra under Sir Neville Marriner, the Jupiter Symphony and the Orpheus Chamber Orchestra. Mr. Eanet appears frequently with the Amadeus Virtuosi, the Seacliff and Greenleaf Chamber Players and at the Aspen and Marblehead Music Festivals. Mr. Eanet is a graduate of The Juilliard School where he studied with Robert Mann and Dorothy Delay. He has premiered and recorded the music of Friedrich Nietzsche on the Newport Classic label.

Ulrich Eichenauer, Viola (1998)

The newest member of the Mendelssohn String Quartet he began to play the violin at age four and later changed to viola. For several years, Mr. Eichenauer was the principal violist of the Dresden Philharmonic Orchestra and held a teaching position at the Musikhochschule in Detmold where he studied previously with Annette Fleiner and Nobuko Imai among others. While studying, Ulrich Eichenauer attended masterclasses with Paul Tortelier, Serge Collot, Emanuel Hurwitz, William Pleeth and the Melos Quartet. He now has a very active schedule as a soloist and chamber musician and was recently invited to play as Principal violist with the Chamber Orchestra of Europe. From 1988 to 1991, he was a guest artist at the Marlboro Music Festival in Vermont where he played with such artists as Paul Tortelier, Siegfried Palm, Bruno Canino and members of the Guarneri Quartet and the Beaux Arts trio. He now participates regularly on tours with "Musicians from Marlboro" throughout the U.S. and Europe. Mr. Eichenauer appears at numerous international festivals and has performed as soloist with various symphony orchestras of Germany.

John Ellis, Oboe (1984)

Immaculate Heart College. Studied with Norman Benno. Former principal oboe, Pasadena Symphony, Beverly Hills Symphony, Ojai Festival Orchestra, 20th Century Fox, Universal Studios, Warner Brothers, Columbia Studios and RCA. Recent performances, San Luis Obispo Mozart Festival with conductors Clifton Swanson and Christopher Hogwood; and film scores for NIXON, FIRST KNIGHT, and CITY HALL with film composers John Williams, Jerry Goldsmith and Maurice Jarre. Worked with noted conductors, Igor Stravinsky and the Columbia Orchestra, Pierre Boulez at the Los Angeles Monday Evening Concerts, and Zubin Mehta and Ingolf Dahl of the Los Angeles Philharmonic. Recorded with Barbara Streisand, The Carpenters, Diana Ross and John Denver. Member, Clarion Wind Quintet. Principal oboe, Hollywood Bowl Orchestra and the Winston-Salem Piedmont Triad Symphony. Has served on the faculties of Pepperdine College, Claremont College and California State University, Northridge.

Sarah Johnson, Violin (1986)

Graduated from the Curtis Institute of Music. Studied with Ivan Galamian, Jaime Laredo and members of the Guarneri Quartet. Further studies in New York with Erica Morini and Karl Ulrich Schnabel. Tours nationally and internationally and in southern region on the Southern Arts Federation and North Carolina touring programs. Founder/director of successful nine-year chamber music series in Charleston, S.C. On the distinguished roster of Affiliate Artists for five years. Former member, Saint Paul Chamber Orchestra; founding concertmaster, South Carolina Chamber Orchestra. European debut at the Spoleto Festival in Italy. Premiered concerto by Pulitzer-Prize winning composer Robert Ward in 1994. Discography includes two compact discs on the Albany label.

James Kalyn, Saxophone (1996)

B.M., M.M., Michigan State University; D.M.A., Eastman School of Music. Winner, Grand Prix, Canadian Music Competitions in 1989. Performed as recitalist, concert soloist and chamber music artist in Ottawa, Montreal, Washington, D.C., Newport, R.I., and abroad in Buenos Aires.

Gerald Klickstein, Guitar (1992)

B.M., University of Miami; M.M., San Francisco Conservatory of Music. Concertizes and teaches throughout the U.S. and internationally. Prizewinner, Guitar Foundation of America International Competition; recipient of numerous performing grants. Arranger of guitar music. Appeared on public radio and television; as solo recitalist, soloist with orchestra, and chamber musician, performing repertoire ranging from early Renaissance works to premieres of contemporary compositions. Previously served on the music faculties of Michigan State University and University of Texas at San Antonio.

Steven La Cosse, Stage Director (1997)

B.M., (Voice), Indiana University at South Bend; M.M., (Voice) University of North Texas; M.S., (Opera Stage Direction) Indiana University; D.M. in progress (Voice) Indiana University. Studied with James Lucas, formerly of the Metropolitan Opera, assistant to Giorgio Tozzi and Andrew Porter. Performed in New York City, New Jersey, Texas, Indiana, Utah, Arkansas and Connecticut. Guest director Texas Opera Connection, Indiana University, North Carolina School of the Arts.

Eric Larsen, Piano (1979)

B.M., University of Wisconsin; M.M., Doctoral study at Manhattan School of Music. Teachers included Madame Dora Zaslavsky and Artur Balsam in New York, Pierre Sancan in Paris and Benjamin Kaplan in London. Performed in the major concert halls of Europe, Scandinavia, South America, Russia and the U.S. Recorded for Hessischer Rundfunk in Germany and Melodiya in Russia; recently released a critically acclaimed CD of solo piano and chamber music works of Robert Ward. Extensive research in the Edvard Grieg Manuscript Collection in Bergen, Norway.

Kevin Lawrence, Violin (1990)

B.M., M.M., The Juilliard School. Early studies with Beverly Somach. Scholarship student at Juilliard of Margaret Pardee and Ivan Galamian; studied chamber music with Felix Galimir and with Josef Gingold at the Meadowmount School in Westport, N.Y. Solo performances at Merkin Hall and Alice Tully Hall in New York; the National Gallery of Art in Washington, D.C.; and in Chicago, Houston, Cleveland, London, Amsterdam, Frankduer, Dresden and Moscow. Several of his performances have been aired over the National Public Radio and the Voice of America broadcasting systems. Compact disc of the complete violin works of Arthur Foote released in September 1995 on the New World label. Recipient of grants from Arts Midwest and the Texas Commission on the Arts. Member, touring roster of North Carolina Arts Council. Dean, Killington Music Festival in Vermont.

David Lewis, Tuba (1993)

Graduate, the New England Conservatory of Music. Performed with the North Carolina Symphony Orchestra as principal tuba since 1975. Faculty, University of North Carolina at Chapel Hill. Appeared as a clinician and soloist with many bands and orchestras, with concertos written for him by composers James Curnow and Ronald Follas. Under his direction, tuba-euphonium ensembles have been featured at workshops and conferences throughout the southeast U.S., including statewide broadcasts by University of North Carolina Television. Articles have been featured in *The Instrumentalist*, *North Carolina Music Educators Journal*, and *T.U.B.A. Journal*.

Robert Listokin, Clarinet (1965)

B.M., The Juilliard School. Studies with Daniel Bonade at Juilliard, where he graduated with the George Wedge Prize. Orchestral playing career in New York City included the Symphony of the Air, Musica Aeterna and the Chautauqua Symphony, as well as chamber groups such as the Aeolian Chamber Players, New York Chamber Soloists and Clarion Quintet. Soloist with the Claremont and Razoumovsky string quartets. Recorded for Columbia and RCA under Stravinsky, Copland and others; chamber music and solo recordings on Everest, Golden Crest, CRI, and Columbia. Served on the faculties of Queens College, Duke University, Salem College and Wake Forest University. Frequent soloist with the Piedmont Chamber Orchestra and the Winston-Salem Piedmont Triad Symphony. Recitalist at the conventions of both the International Clarinet Society and ClariNetwork and has written articles for *The Clarinet* and *The Instrumentalist*.

Nicholas Mann, Violin (1998)

Mr. Mann grew up surrounded by music and musicians. From an early age he has collaborated with such noted artists as Itzhak Perlman, Pinchas Zuckerman and Lynn Harrell and with his father, violinist Robert Mann, he has performed throughout the United States and Canada. Mr. Mann has performed extensively as a recitalist and soloist. In New York alone, he has appeared on the Great Performers Series at Alice Tully Hall, with Chamber Music at the "Y", and has served as concertmaster of the Jupiter Symphony. After receiving a Bachelor's and Master's degree from the Juilliard School where he studied with Dorothy Delay, he made his debut at the Metropolitan Museum of Art in 1983. His participation in summer festivals includes solo performances at the Ravinia Festival, several seasons with the Aspen Music Festival and frequent engagements with San Francisco's Chamber Music West and Colorado's Baca Ensemble. Mr. Mann is a founding member of the Mendelssohn String Quartet and recently joined the faculty of The Juilliard School.

Robert Marsh, Violoncello (1977)

A.B., M.M., Hartt School of Music. Student of Eva Heinitz, Luigi Silva and Bernard Greenhouse. Fortner principal cellist with the Atlanta Symphony, Cincinnati Symphony, Dallas Symphony and Oklahoma City Symphony and the Winston-Salem Piedmont Triad Symphony. Former assistant principal cellist of the New Orleans Philharmonic and member of the Hartford and Seattle symphonies. Member of Razoumovsky Plus Larsen and has concertized in U.S. and Europe in solo and chamber music appearances, and has made numerous recordings. Previous teaching positions include Southern Methodist University in Dallas, Oklahoma City University and Mercer University in Atlanta as well as the summer programs of Taos, New Mexico; Snowbird, Utah; Indiana University Summer String Academy; and the Bowdoin Summer Music Festival, Brunswick, Maine. Presently is on the faculty of the North Carolina School of the Arts International Music Program and Killington Music Festival.

Raymond Mase, Trumpet (1985)

Graduate of the New England Conservatory of Music. Has been a member of the American Brass Quintet since 1973. Also a member of the American Composers Orchestra, American Symphony Orchestra, Jupiter Symphony, Bethlehem Bach Festival Orchestra, New York City Ballet Orchestra, and Summit Brass. Has appeared as soloist with the Boston Pops, the Naumburg Orchestra, the Aspen Chamber Symphony, and the American Chamber Orchestra. Also performed with the New York Philharmonic and the Boston Symphony Orchestra, and was principal trumpet of the 1980 Casals Festival Orchestra. Also serves on the faculties of The Juilliard School, the Manhattan School of Music and the Aspen Music School.

Clifton Matthews, Piano (1968)

B.S., M.S., The Juilliard School. Studied under Wiktor Labunski and Irwin Freundlich. Teaching assistant at Juilliard. Fulbright Scholar with Friedrich Wuehrer at the Hochschule fuer Musik in Munich. Also studied with Guido Agosti at the Accademia Chigiana in Siena where he was awarded the Casella Prize for piano playing. Concertized widely in England, Scotland, Scandinavia, Holland, Germany, Austria and Switzerland. Faculty member of Skidmore College in Saratoga Springs, N.Y., and the University of North Carolina at Chapel Hill. Has conducted an international piano master class each summer at the Tibor Varga Festival in Sion, Switzerland. Performs frequently in solo recitals, chamber music and as soloist with orchestra in addition to a busy teaching schedule.

David McHugh, Film Music (1995)

Bachelor's in Music Education at SUNY Fredonia and a Master of Arts in Composition at Queens College. Studied composition with Leo Kraft, George Perle, Henry Weinberg and Jacob Druckman, and piano with Leopold Mitman. Among his better known film scores are MOSCOW ON THE HUDSON, MYSTIC PIZZA, THE DREAM TEAM, THREE FUGITIVES, and MR. NORTH. Television shows include "Brooklyn Bridge," "A Year in the Life" and "Sisters."

James Miller, Trombone (1996)

Graduate of The Juilliard School (with honors). Studied with Joe Alessi and Per Brevig. Principal trombonist with North Carolina Symphony. Has appeared with North Carolina Jazz Repertoire Orchestra, Greg Gelb Swing Band, Scott Sawyer Quartet and Paragon Ragtime Orchestra. As soloist, appeared with the Juilliard Symphony, St. Paul Symphony, Harmoni Mundi, among others. Recipient of an Emerging Artist Grant for composition from city of Raleigh, N.C.

John Mitchener, Organ (1995)

Graduate of the North Carolina School of the Arts, earned his doctorate at the Eastman School of Music, where he also received master's degrees and the Performer's Certificate in both organ and harpsichord. Student at the National Conservatory in Rueil-Malmaison, France; awarded the Prix d'Excellence and Prix de Virtuosite in organ and a Medaille d'Or in harpsichord. Teachers have included Marie-Claire Alain, Guy Bovet, David Craighead, David Higgs, John Mueller and Russell Saunders for organ and Huguette Drefus and Arthur Haas for harpsichord. Winner of prizes in numerous organ competitions in the U.S. and abroad; recently received the Eastman School of Music Graduate Teaching Assistant Award for excellence in teaching.

Lynn Peters, Double Bass (1972)

B.M.E., M.M., Indiana University. Played in the Milwaukee Symphony, the Detroit Symphony and the Piedmont Chamber Orchestra. Currently principal double bassist with the Winston-Salem Piedmont Triad Symphony. Commissioned many new works for double bass. Solo album of bass music on UBRES records.

Mark Popkin, Bassoon (1965)

A.B., Brooklyn College; M.S., Stevens Institute of Technology. Studied with Simon Kovar. Has performed with the Houston and New Jersey symphonies, the Symphony of the Air, the New York Philharmonic and the Metropolitan Opera, among others. Member of the Mostly Mozart Festival Orchestra and often performs with the New York Chamber Symphony. Director of the Glickman-Popkin Bassoon Camp and Mark Popkin's Bassoon Camp-by-the-Sea. Has had several arrangements for woodwinds published by the Theodore Presser Company and by Alry Productions. Designed and produced bassoon reed-making tools marketed by the Clarion Music Company. Performances by the Clarion Wind Quintet of his arrangements for woodwinds are available on Golden Crest Recordings.

Marion Pratnicki, Voice (1998)

Has been member of the voice faculty at both Indiana University from which she received her Master of Music degree, and at Western Michigan University where she was Artist-in-Residence from 1987-1990. She is a former Chautauqua Opera Apprentice Artist as well as a former Opera intern with Michigan Opera Theater. Made her operatic debut in the 1982 Opera Theater of Rochester production of "The Barber of Seville" as Berta. Since then the

Long Island native has appeared with the Michigan Opera Theater, Cleveland Opera, The Dallas Opera, Vancouver Opera, Orlando Opera, Glimmerglass Opera, Kentucky Opera, Little Rock's Opera at Wildwood, Knoxville Opera, Lyric Opera of Kansas City, Lake George Opera, Tacoma Opera, New York City Opera and the Opera Festival of New Jersey. Performing credits include appearances with The Opera Company of Philadelphia, Hawaii Opera Theater, Opera Carolina, Virginia Opera, Indianapolis Opera, Tulsa Opera, Dayton Opera, Syracuse Opera and Sarasota Opera and L'Opera de Montreal. Concert credits include the Erie Philharmonic, the Kalamazoo Symphony Orchestra and Grand Rapids Oratorio Society.

Marcy Rosen, Violincello (1998)

Has performed in recital throughout the United States, Canada, Europe and Japan. She has appeared as soloist with many noted orchestras including the Philadelphia Orchestra, Dallas Symphony, Phoenix Symphony, Tokyo Philharmonic; in New York she performed with the Jupiter Symphony and Concordia Chamber Orchestra at Alice Tully Hall, and the Orpheus Chamber Orchestra at Carnegie Hall. A founding member of the Mendelssohn String Quartet, Ms. Rosen also appears regularly at festivals both in the United States and abroad. She is co-artistic director of the Eastern Shore Chamber Music Festival in Maryland and a frequent guest at the Lockenhaus Kammermusikfest in Austria, the International Musicians Seminar in England, the Santa Fe Chamber Festival and the Seattle International Music Festival. A long time participant at the Marlboro Festival, she has toured on ten occasions with Musicians from Marlboro and was invited to perform in Philadelphia and at Carnegie Hall in concerts celebrating Marlboro's 40th anniversary. Ms. Rosen won the 1986 Young Concert Artists International Auditions and was the first recipient of the Mischa Schneider Memorial Award from the Walter W. Naumburg Foundation. She has recorded for the Columbia label.

Ronald Rudkin, Jazz and Theory (1978)

B.M., East Carolina University; M.M., University of Michigan. Awarded the prestigious Jazz Composers Fellowship grant from the North Carolina Arts Council which resulted in his debut jazz CD, "Bright Skies" (1994). Toured and performed with legendary jazz drummer Max Roach and Thelonius (T. S.) Monk in public schools across N.C. An experienced band leader and arranger; musical director for the annual Bing Crosby Golf Tournament Celebrity Show and his groups have accompanied numerous celebrities including Bob Hope, Tony Bennett, Rich Little, Joe Williams, Johnny Mathis, Rosemary Clooney, Michael Feinstein, Smokey Robinson and the Temptations. His arrangements and compositions for symphony orchestra with tenor saxophone soloist have been performed by orchestras around the U.S.

Sherwood Shaffer, Composition (1965)

B.M., Curtis Institute of Music; M.M., Manhattan School of Music. Studied with Bohuslav Martinu and Vittorio Giannini. A founding faculty member of the North Carolina School of the Arts. Catalog of over 130 works extends from solo to choral, symphonic and operatic compositions. Works have been performed by the Indianapolis Symphony, the Clarion Wind Quintet, the Lake Forest Symphony Orchestra, the Chattanooga Symphony Orchestra, and the New World String Quartet; and broadcast on PBS and Voice of America and recorded by Opus One and Vienna Modern Masters. Recipient of grants from the National Endowment for the Arts, Meet the Composer, the North Carolina Arts Council and the Mary Duke Biddle Foundation. Concerts featuring his work have been performed throughout North and South America, Europe, Japan and Australia.

Glenn Siebert, Voice (1991)

B.M., M.M., Indiana State University. Student of Margaret Harshaw. Has performed as soloist with many orchestras throughout the U.S. including the Boston Symphony; Philadelphia Orchestra; St. Louis Symphony; St. Paul Chamber Orchestra; Houston, Atlanta, Seattle symphonies; and in Carnegie Hall. His European debut was with the Hamburg Staatsoper. Has performed leading operatic roles with the San Francisco Opera Theater of St. Louis, Santa Fe Opera, Atlanta Opera, Minnesota Opera and Baltimore Opera. Recently recorded with Robert Shaw and the Atlanta Symphony on Telarc, Gerard Schwartz and the Seattle Symphony on Delos, Zdenek Macal and the Milwaukee Symphony on Koss and with pianist Steven Blier on Koch.

Marilyn Taylor, Voice (1992)

B.M., M.M., University of Louisville; a doctoral candidate at Indiana University. Began career as artist-in-residence with the Kentucky Opera. Has sung with Kentucky Opera, Piedmont Opera, Dayton Opera and Indiana University Opera Theatre and on the concert stage with the Bonn Philharmonic, the Prague Chamber Orchestra, The Louisville Bach Society, the Louisville Twentieth-Century Series, the Toledo Symphony and the Brooklyn Philharmonic under the direction of Dennis Russell Davies. A recipient of a George London grant, awarded to emerging artists who demonstrate "a full range of professional acting, musical and vocal talent."

David Winkelman, Ear Training (1995)

B.M., M.M., The Juilliard School; D.M.A., the Manhattan School of Music; and additional studies at the University of Pennsylvania; primary teachers included Martin Canin and Yoheved Kaplinsky. Chamber music studies with Samuel anders, Lewis Kaplan, Paul Doktor and Eleanor Schoenfeld. In addition, studied vocal collaboration with Marshall Williamson and Thomas Grubbianist. Former faculties of the Manhattan School of Music and The Juilliard School, pre-college division. Performed in master class for many distinguished musicians, including Claude Frank, Dorothy Faubman, Paul Scherly, Jerome Lownethal, Karl Ulrich Schnabel, Yo-Yo Ma, Betty Allen and Dalton Baldwin. Has appeared in numerous concerts throughout the northeastern U.S., including performances at Alice Tully Hall, CAMI Hall and Symphony Space in New York City; the Bowdoin, Norfolk and Craftsbury summer chamber music festivals; and the French Embassy in Washington, D.C. Has played with the Philadelphia Orchestra, performed live solo recitals broadcast by WFLN in Philadelphia, and appeared with violinist Peter Oundjian and cellist Sharon Robinson.

Serge Zehnacker, Conducting (1989)

Has taught conducting and directed the orchestras at the University of North Texas and the University of California, Santa Barbara. Was director of the Mulhouse Regional Orchestra, and music director of the Mulhouse Opera. Founder of the Evian Music Festival, as well as the Festival's String Quartet Competition, both of which attracted talented musicians from around the world. Has appeared as a guest conductor in many countries, including France, Switzerland, Germany, Austria, Belgium, the Netherlands, Yugoslavia, Poland, Romania, Bulgaria, the Czech Republic, Mexico, as well as in Canada, the United States and Russia. A number of his performances have been televised in France.

The Mendelssohn String Quartet (Quartet-in-Residence, 1998)

The Medelssohn String Quartet has established a reputation as one of the most imaginative, vital and exciting quartets of its generation. The Quartet tours annually throughout North America and performs frequently in Europe, having toured the Netherlands, England, Italy and Switzerland, and were the only American ensemble invited to appear at the First International Dialogues Festival in Kiev, Ukraine. The Mendelssohn String quartet appears at such distinguished venues as Carnegie Hall, Washington D. C.'s Kennedy Center and Library of Congress, the Concertgebouw in Amsterdam and the Wigmore Hall in London. The resident Quartet of the Eastern Shore Chamber Music Festival and formerly the resident Quartet of the Santa Fe chamber Music Festival, the Mendelssohn Quartet also makes frequent appearances at New York's Mostly Mozart Festival and the Aspen, Ravinia and Saratoga Music Festivals. The quartet is regularly heard across the United States on Minnesota Public Radio's Saint Paul Sunday.

Part-time Faculty/Staff Accompanists

Kenneth Frazelle, Ear Training

Joanne Inkman, Keyboard

Nancy Johnston, Accompanying

Lisa Leonard, Theory/Accompanying

Anna Matthews, Diction

Earl Myers, Accompanying

Gyula Pandi, Dance/Movement for Singers

Lauren Winkelman, Accompanying

Guest Artists

Master classes and performances are given at NCSA throughout the year. Some past visitors have included: conductors Leonard Bernstein, Otto Werner Mueller, Alexander Schneider and Gunther Schuller; flutist/conductor Ransom Wilson; composers Aaron Copland, John Cage, Mario Davidovsky and Jacob Druckman; pianists Claude Frank, Richard Goode and Menahem Pressler; guitarists Carlos Barbosa-Lima and Manuel Barrueco; singers Rose Bampton and Paul Sperry; violinists Joshua Bell and Jaime Laredo; the American Brass Quintet; and numerous other soloists and ensembles.

Staff

Sheeler Lawson, Assistant to the Dean

Adrienne Hahn, Administrative Assistant

Maria Watkins, School of Music Secretary

Vanessa Saunders, School of Music Receptionist

William Huesman, Piano Technician

Courses of Study

The School of Music awards the Master of Music, Bachelor of Music, the college Arts Diploma in Music, and the high school diploma with a concentration in music.

The Graduate Program/Master of Music (Two-year program)

The graduate program enables advanced students to pursue further training in specialized areas of performance. These include piano, organ, strings, woodwinds, saxophone, brass, and orchestral conducting, chamber music performance, guitar performance and pedagogy, opera performance, and film music composition.

Standards of Achievement and Evaluation

All incoming graduate students who are not graduates of NCSA must take a theory and ear training examination before completing their first graduate registration. A North Carolina School of the Arts college graduate who enters the graduate program within a year after his/her graduation and has at least a B average in theory courses will be exempt from the theory placement test. All other graduates of NCSA must take the examination. The theory area may require remedial theory and ear-training courses for entering graduate students as a result of the theory placement examination.

All incoming graduate students who are not graduates of NCSA must take a music history examination before completing their first graduate registration. A North Carolina School of the Arts college graduate who enters the graduate program within a year after his/her graduation and has at least a B average in Styles and Literature courses will be exempt from the music history test. All other graduates of NCSA must take the examination.

Requirements and Regulations

The residency requirement for the Master of Music degree is one year as a full-time student. A full-time graduate student is one who is enrolled for a minimum of six graduate credits per term.

The following must occur before a graduate student is officially admitted to the program: a recommendation in writing from the Area Committee and/or specialty teacher must be sent to the Graduate Committee. With their approval, a recommendation to that effect will be signed by the Director of Graduate Studies and the application will then be sent to the Dean of the School of Music for final approval.

Graduate students are expected to perform for all departmental juries. All required graduate recitals must be approved in advance by the appropriate area. This approval includes the contents of the program as well as the student's preparation. At least one month before the date of the recital, the student will perform before at least four graduate faculty members (from the student's area plus graduate faculty members from other areas when necessary) to perform portions of the program. The faculty members will request to hear a significant part of the scheduled program. A majority vote is necessary for approval of the recital request. A form provided by the Director of Graduate Studies will be signed by the faculty members, and this form will be returned to the Director will officially notify the student.

Before a M.M. degree is awarded an official warrant must be signed by the specialty teacher, Director of Graduate Studies and the Dean of the School of Music; it will then be sent to the registrar.

Work for the Master of Music must be completed within five years of the initial enrollment in the program.

Grades

Only a final course grade of A or B in graduate levels courses will count for graduate degree credit.

Master of Music Curricula

Master of Music in Chamber Music Performance

		Credits
Year One		
MUS 600	Applied Lessons (Includes Studio Class)	12
MUS 609	Chamber Music Specialty Component	12
MUS 641,642,643	Graduate Seminar	6
MUS 640	Assigned Performance	3
MUS 599	Intensive Arts Projects	2
Total		35
Year Two		
MUS 600	Applied Lessons (Includes Studio Class)	12
MUS 609	Chamber Music Specialty Component	12
MUS 740	Assigned Performance	3
MUS 644,645,646	Graduate Seminar	6
MUS 599	Intensive Arts Projects	2
Total		35
GRAND TOTAL		70

Master of Music in Orchestral Conducting

		Credits
Year One		
MUS 600	Applied Conducting	12
MUS 615	Conducting Specialty Component (includes attending rehearsals and conducting some rehearsals as required by specialty teacher)	6
MUS 610	Instrumental Techniques (1 year study of string techniques)	3
MUS 641,642,643	Graduate Seminar	6
MUS 604,605,606	Score Reading I	3
MUS 660	Recital (Conducting ensemble performance as assigned by faculty)	3
MUS 599	Intensive Arts Projects	2
Total		35
Year Two		
MUS 600	Applied Conducting	12
MUS 615	Conducting Specialty Component (Includes attending rehearsals and conducting some rehearsals as required by specialty teacher)	6
MUS 610	Instrumental Techniques (1 year study of wind or brass techniques)	3
MUS 704,705,706	Score Reading II	3
MUS 644,645,646	Graduate Seminar	6
MUS 760	Recital (Conducting ensemble performance as assigned by faculty)	3
MUS 599	Intensive Arts Projects	2
Total		35
GRAND TOTAL		70

Master of Music in Film Music Composition

Year One

First Term

		Credits
MUF 630	Moving Image Phenomenon	2
MUF 650	Filmmaking: Overview	3
MUF 611	Film Music Seminar	4
MUF 691	Music Technology for Film	2
MUF 617	Orchestration for the Recording Studio	2
MUF 621	Film Music Composition Workshop	2
MUS 599	Intensive Arts Projects	2
Credit Hours		17

Second Term

MUF 630	Moving Image Phenomenon	2
MUF 660	Filmmaking: Directing	2
MUF 612	Film Music Seminar	4
MUF 692	Music Technology for Film	2
MUF 618	Orchestration for the Recording Studio	2
MUF 622	Film Music Composition Workshop	2
Credit Hours		14

Third Term

MUF 640	The Art of the Moving Image	2
MUF 613	Film Music Seminar	4
MUF 693	Music Technology for Film	2
MUF 619	Orchestration for the Recording Studio	2
MUF 623	Film Music Composition Workshop	2
Credit Hours		12

First Year Credit Hours		43
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Year Two

First Term

MUF 711	Film Music Seminar	4
MUF 798	Film Music Practicum	1
MUF 721	Film Music Composition Workshop	2
MUS 599	Intensive Arts Projects	2
Credit Hours		9

Second Term

MUF 750	Filmmaking: Producing	2
MUF 712	Film Music Seminar	4
MUF 798	Film Music Practicum	1
MUF 722	Film Music Composition Workshop	2
Credit Hours		9

Third Term

MUF 713	Film Music Seminar	4
MUF 798	Film Music Practicum	1
MUF 723	Film Music Composition Workshop	2
Credit Hours		7

Second Year Credit Hours		25
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Total Credit Hours		68
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Master of Music in Guitar

Year One		Credits
MUS 600	Applied Lessons (Includes Studio Class)	12
MUS 620	Guitar Pedagogy Projects	6
MUS 641,642,643	Graduate Seminar	6
MUS 640	Assigned Performance	3
MUS 660	Recital	3
MUS 599	Intensive Arts Projects	2
Total		32

Year Two

MUS 600	Applied Lessons (Includes Studio Class)	12
MUS 720	Guitar History and Literature Projects	6
MUS 740	Assigned Performance	3
MUS 644,645,646	Graduate Seminar	6
MUS 760	Recital	3
MUS 599	Intensive Arts Projects	2
Total		32
GRAND TOTAL		64

Master of Music in Vocal Performance

Cantata Singers may be required at the discretion of the specialty teacher and the conductor of the Cantata Singers

Year One		Credits
MUS 600	Applied Lessons (Includes Studio Class)	12
MUS 675,676,677	Graduate Opera Workshop I	6
MUS 624,625,626	Opera Role Study/Song Interpretation I	3
MUS 621,622,623	Vocal Literature	6
MUS 641,642,643	Graduate Seminar	6
MUS 671	Stage Makeup for Singers	1
MUS 660	Recital	3
MUS 599	Intensive Arts Projects	2
Total		39

Year Two

MUS 600	Applied Lessons (Includes Studio Class)	12
MUS 677,678,679	Graduate Opera Workshop II	6
MUS 627,628,629	Opera Role Study/Song Interpretation II	3
MUS 681,682,683	Opera Literature	6
MUS 644,645,646	Graduate Seminar	6
MUS 760	Recital	3
MUS 599	Intensive Arts Projects	2
Total		38
GRAND TOTAL		77

Requirements for the Master of Music in Vocal Performance

Recital: An opera role may be substituted for one or both recitals at the discretion of the studio teacher.

Foreign Language: Entering students in voice are expected to have a minimum of one year of college level language in each of the following: French, German, and Italian. Students deficient in any must take the appropriate course (FRI 101,102,103 for French; GERM 101,102,103 for German; ITA 101,102,103 for Italian) or its equivalent to fulfill the requirement before the degree can be granted. In addition, a diction proficiency examination will be given upon entering the program. Those who do not pass the examination must take the appropriate course (MUS 371,372 for German Diction; MUS 471,472 for French Diction; MUS 271,272 for Italian Diction) before the degree can be granted.

Piano Proficiency: Students in voice are required to take a piano proficiency examination upon entering the program. Those who do not pass the examination must take appropriate courses and pass the examination before the degree can be granted.

STUDENTS NOT MEETING THE ABOVE MINIMUM LANGUAGE AND PIANO REQUIREMENTS SHOULD NOT EXPECT TO COMPLETE THE PROGRAM IN TWO YEARS.

Master of Music in Organ

Year One	Credits	
MUS 600	Applied Lessons - Specialty Instrument	12
MUS 640	Assigned Performance	6
MUS 631,632,633	Sacred Music Skills	6
MUS 614,615,616	Choral Conducting	3
OR		
MUS 617,618,619	Instrumental Conducting	3
MUS 641,642,643	Graduate Seminar	6
MUS 660	Recital	3
MUS 576**	Cantata Singers	3
MUS 599	Intensive Arts Projects	2
Total	41	
Year Two		
MUS 600	Applied Lessons - Specialty Instrument	12
MUS 740	Assigned Performance	6
MUS 634, 635,636	Organ History and Literature	6
MUS 644,645,646	Graduate Seminar	6
MUS 698	Graduate Special Topics	3
MUS 760	Recital	3
MUS 599	Intensive Arts Projects	2
Total	41	
*Recommended		
GRAND TOTAL	82	

Master of Music in Percussion

The student will be required to play a recital each year. Orchestra may be required at the discretion of the specialty teacher.

Year One

		Credits
MUS 600	Applied Lessons - Specialty Instrument	12
MUS 640	Assigned Performance	9
MUS 641,642,643	Graduate Seminar	6
MUS 660	Recital	3
MUS 599	Intensive Arts Projects	2
Total		32

Year Two

MUS 600	Applied Lessons - Specialty Instrument	12
MUS 740	Assigned Performance	9
MUS 644,645,646	Graduate Seminar	6
MUS 760	Recital	3
MUS 599	Intensive Arts Projects	2
Total		32
GRAND TOTAL		64

Master of Music in Piano

The student will be required to play a recital each year. The recital must demonstrate the student's ability to perform effectively in a variety of musical styles. The student will also be required to perform two concerti, one classical and one Romantic or contemporary work.

Year One

		Credits
MUS 600	Applied Lessons - Specialty Instrument (Includes Studio Class)	12
MUS 640	Assigned Performance	9
MUS 641,642,643	Graduate Seminar	6
MUS 660	Recital	3
MUS 599	Intensive Arts Projects	2
Total		32

Year Two

MUS 600	Applied Lessons - Specialty Instrument (Includes Studio Class)	12
MUS 740	Assigned Performance	9
MUS 644,645,646	Graduate Seminar	6
MUS 760	Recital	3
MUS 599	Intensive Arts Projects	2
Total		32
GRAND TOTAL		64

Master of Music in Violin, Viola, Violoncello and Double Bass

The student will be required to play a recital each year. Each recital must demonstrate the student's ability to perform effectively in a variety of musical styles. Each recital must contain a major concerto and a major sonata. Thirty-six (36) hours per year of NCSA Orchestra and/or Wind Ensemble may be required at the discretion of the specialty teacher and the conductor of the ensemble. The obligation for each year will be determined at the beginning for the Fall Term

		Credits
Year One		
MUS 600	Applied Lessons - Specialty Instrument (Includes Studio Class)	12
MUS 640	Assigned Performance	6
MUS 668	Symphonic Repertoire	3
MUS 641,642,643	Graduate Seminar	6
MUS 660	Recital	3
MUS 599	Intensive Arts Projects	2
Total		32

		Credits
Year Two		
MUS 600	Applied Lessons - Specialty Instrument (Includes Studio Class)	12
MUS 740	Assigned Performance	6
MUS 668	Symphonic Repertoire	3
MUS 644,645,646	Graduate Seminar	6
MUS 760	Recital	3
MUS 599	Intensive Arts Projects	2
Total		32
GRAND TOTAL		64

Master of Music in Winds and Brass Instruments (Flute, Oboe, Clarinet, Bassoon, Saxophone, Horn, Trumpet, Trombone, Tuba and Euphonium)

The student will be required to play a recital each year, which must include a memorized major concerto. NCSA Orchestra and/or Wind Ensemble may be required at the discretion of the specialty teacher and the conductor of the ensemble.

		Credits
Year One		
MUS 600	Applied Lessons - Specialty Instrument (Includes Studio Class)	12
MUS 640	Assigned Performance	9
MUS 641,642,643	Graduate Seminar	6
MUS 660	Recital	3
MUS 599	Intensive Arts Projects	2
Total		32

		Credits
Year Two		
MUS 600	Applied Lessons - Specialty Instrument (Includes Studio Class)	12
MUS 740	Assigned Performance	9
MUS 644,645,646	Graduate Seminar	6
MUS 760	Recital	3
MUS 599	Intensive Arts Projects	2
Total		32
GRAND TOTAL		64

Graduate Course Descriptions

MUS 600: Applied Lessons (4 Credits per Term)

Advanced study of specialty instrument. A one-hour lesson per week plus studio class.

MUS 604,605,606: Score Reading I (1 Credit per Term)

Fundamentals of score reading. Reading and sight singing from open score - to the level of a late string quartet by Haydn or Mozart.

MUS 609: Chamber Music Specialty Component (4 Credits per Term)

Three one-hour coachings/classes per week and ensemble rehearsals as required.

MUS 610: Instrumental Techniques (1 Credit per Term)

One year (terms) study of string or wind/brass techniques. The instruction will be given by an advanced student of the instrument enrolled in a pedagogy course supervised by that student's specialty teacher.

MUS 615: Conducting Specialty Component (2 Credits per Term)

Attendance at specific undergraduate and graduate courses as arranged by the specialty teacher. This will allow the graduate conducting student to gain exposure to vital knowledge outside of the undergraduate specialty.

MUS 617: Graduate Composition Study (1 Credit per Term)

Private composition lessons for students on the graduate level. These will be given on a weekly basis. Prerequisite: Permission of the instructor.

MUS 620: Guitar Pedagogy Projects (2 Credits per Term)

In-depth study of the psychological, physical and creative aspects of teaching the guitar. Survey of important guitar methods, materials and didactic repertoire. Supervised classroom and studio teaching. Creation of lesson plans and course syllabi. Participation in MUS 421,422 423.

MUS 621,622,623: Graduate Vocal Literature (2 Credits per Term)

Concentrated study of vocal works; i.e., works of a single composer, or repertoires that represent single compositional tendencies in Western music, with emphasis placed upon style and performance practice. Various topics will be offered each term, with one term devoted to opera literature or song literature, oratorio and concert repertory.

MUS 624,625,626: Opera Role Study/Song Interpretation I (1 Credit per Term)

A weekly meeting to discuss an operatic role assigned by the studio teacher and/or interpretation of Art Song and Oratorio Literature, through study of the text and music.

MUS 627,628,629: Opera Role Study/Song Interpretation II (1 Credit per Term)

A weekly meeting to discuss an operatic role assigned by the studio teacher and/or interpretation of Art Song and Oratorio Literature, through study of the text and music.

MUS 631,632,633: Sacred Music Skills (2 Credits per Term)

Emphasis on skills necessary to become a successful church musician. Improvisation will be an integral part of the course each ten-n. Units in hymnology, liturgy and worship styles, creative hymn playing, accompanying, sight reading, transposition, conducting from the console, rehearsal techniques and church music administration.

MUS 634,635,636: Organ History and Literature (2 Credits per Term)

Principles of organ design and construction. Rudiments of temperament and tuning. History of development of the organ. Study of literature for organ from Pre-Baroque through Contemporary Period. Research and two papers will be required. Prerequisites: MUS 641,642,643.

MUS 640: Assigned Performance (variable credit)

Chamber music, accompanying, orchestra, wind ensemble or orchestra as assigned by the specialty teacher or conductor.

MUS 641,642,643,644,645,646: Graduate Seminar (2 Credits per Term)

A weekly two-hour seminar which, using music as the main text, focuses on form and analysis, performance research materials (bibliography, collected editions, editions research), music history, performance practice and interpretative aspects which directly relate to informed and sound, dynamic performance concepts plus a final term performance/research project.

MUS 660: Recital (3 Credits)

Performance project by the student with permission from the area of study and the Director of Graduate Studies. It may include specific requirements as dictated by the specialty professor.

MUS 668: Symphonic Repertoire (1 Credit per Term)

An advanced study of the orchestral repertoire, including ballet and opera by instrument (violin, viola, violoncello, and bass) with emphasis on style and technical problems.

MUS 671: Stage Makeup for Singers (1 Credit per Term)

An introduction to stage makeup with emphasis placed on the needs of the operatic singer. Graduate students will have a special project assigned by the instructor.

MUS 675,676,677: Graduate Opera Workshop I (2 Credits per Term)

Preparation and public performance of workshop scenes. Emphasis on movement, acting, character development and exposure to a variety of operatic and musical theatre roles.

MUS 678,679,680: Graduate Opera Workshop II (2 Credits per Term)

Preparation and public performance of workshop scenes. Emphasis on movement, acting' character development and exposure to a variety of operatic and musical theatre roles.

MUS 681,682,683: Opera Literature (2 Credits per Term)

A weekly two-hour course which traces opera from its earliest forms to the present day, with an emphasis on in-class performance.

MUS 698: Graduate Special Topics (2 Credits per Term)

MUS 698 is a year's course with a different subject each year, offered by various members of the graduate faculty.

MUS 699: Independent Study

Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 704,705,706: Score Reading II (1 Credit per Term)

Continuation of MUS 604,605,606 - to the level of classical symphony full score.

MUS 720: Guitar History and Literature Projects (2 Credits per Term)

Survey of literature for the guitar and lute from Renaissance through Contemporary periods, Social history and physical development of the guitar. Transcription of early tablatures. Study of contemporary notation and techniques. Research and performance of repertoire for individual interest. Participation in MUS 321,322,323.

MUS 740: Assigned Performance (Variable Credits)

A continuation of chamber music, accompanying, orchestra, wind ensemble or orchestra as assigned by the specialty teacher or conductor.

MUS 760: Recital (3 Credits)

Performance project by the student with permission from the area of study and the Director of Graduate Studies. It may include specific requirements as dictated by the specialty professor.

MUS 599: Intensive Arts Projects (2 Credits per Term)

During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies; however, inter-disciplinary interests may be considered. Students must enroll in the course each fall term they are in attendance at NCSA. The course is graded "pass/fail."

MUF 611,612,613,711,712,713: Film Music Seminar (4 Credits per Term)

The Film Music Seminar focuses on the creative and technical aspects of composing music for film. Individual film scoring projects 11 be assigned and critiqued in a seminar setting. Various styles and genres of all music will be explored, as well as songwriting and an introduction to scoring techniques for television.

MUF 617, 618, 619: Orchestration for the Recording Studio (2 Credits per Term)

Students are introduced to the fundamentals of jazz harmony and arranging for small, medium and large jazz ensembles. Orchestrating for ensembles with mixed instrumentations, i.e. varied numbers of winds, strings, brass, percussion and electronic instruments are addressed, as well as basic principles of conducting for the recording studio.

MUF 621,622,623: Film Music Composition Workshop (2 Credits per Term)

Film Music Composition workshop will focus on the analysis of film scores and the fundamentals of music composition as it applies to film.

MUF 630: Moving Image Phenomenon (2 Credits per Term)

A general introduction to film language, aesthetics and history. Students in the Film Music Composition program will concentrate on the history of the industry and its relation to music.

MUF 640: The Art of the Moving Image (2 Credits per Term)

An in-depth exploration of an individual filmmaker, genre, topic, issue, theme or period in film history or criticism. Subject matter varies in term to term.

MUF 650: Filmmaking: Overview (3 Credits per Term)

This course provides an overview of the basic filmmaking storytelling process.

MUF 660 Filmmaking: Directing (2 Credits per Term)

This course provides an overview of the basics of film production and technology.

MUF 691,692,693: Music Technology for Film (2 Credits per Term)

Students are introduced to the digital electronic instruments, hardware and software used in film music composition. Topics will include sequencing, synchronization, recording, sound design, digital sound editing and music notation software.

MUF 721,722,723: Film Music Composition Workshop (2 Credits per Term)

A continuation on the analysis of film scores and the fundamentals of music composition as it applies to film. Prerequisites: MUS 621,622,623

MUF 750: Filmmaking: Producing (2 Credits per Term)

This course provides an overview of the basics of film producing.

MUF 798: Film Music Practicum (1 Credit per Term)

The Film Music Practicum will focus on the business aspects of film music composition. Lectures will draw from a diverse body of artists/faculty and guest artists. Other topics covered will be demos, music budgets, scripts and screenings.

The Undergraduate Program/Bachelor of Music (Four-year college program)

This program is for students who want thorough musical preparation with the added perspective of a liberal arts curriculum. A mixture of music and academic (general studies) classes creates a well-rounded musician, as well as one prepared for the demands of living in today's world. Students who may want to pursue graduate work should complete this course of study. The following General Studies requirements are required for a Bachelor of Music degree.

Composers and Instrumentalists (36 Credits)

GES 101,102,103	Critical Perspectives (6 Credits)
HUM 121,122,123	Humanities (6 Credits)
GES 211,212,213	Foundations of Western Thought (6 Credits)
Social Science Elective	(2 Credits)
Math/Science Elective	(2 Credits)
Literature/Philosophy Elective	(2 Credits)
General Studies Electives	(14 Credits)

*Students are strongly advised to choose their remaining electives from at least two of the following areas: Humanities, Social Science, Mathematics/Science.

Voice Students (36 Credits)

GES 101,102,103	Critical Perspectives (6 Credits)
GES 211,212,213	Foundations of Western Thought (6 Credits)
FRE 101,102,103	French (6 Credits)
GER 101, 102,103	Elementary German (6 Credits)
ITA 101,102,103	Elementary Italian (6 Credits)
Social Science Elective	(2 Credits)
Math/Science Elective	(2 Credits)
General Studies Elective	(2 Credits)

Arts Diploma in Music (Four-year college program)

The Arts Diploma program is designed for those who wish to concentrate entirely on musical studies. It includes all components of the music curriculum for the Bachelor of Music degree, but requires no courses outside the School of Music. Students may elect or audit general studies courses after consultation with a representative of the Division of General Studies and with the approval of the dean of the School of Music.

Undergraduate Courses

School Of Music Requirements By Specialty, For Students Entering After September 1, 1996

(Students who entered the School of Music prior to Fall Term 1996 must complete the minimum requirements which were in effect during the term they entered. Copies of these requirements are available from the School of Music office. It is, however, highly recommended that all students meet the improved and strengthened curricula which are listed below. Satisfying these requirements will cover any requirements which were in effect prior to Fall Term 1996.)

Please Note: Students may elect to take some courses in a slightly different sequence. However, the year-by-year listings have been carefully devised to reflect a reasonable balance of study, rehearsal and performance, and are therefore the suggested sequence.

Composition

Training in composition is designed to develop skills for the "concert" rather than "popular" field of music. The study consists of the following:

Weekly Private Lesson: composing original music for solo (instrumental/vocal) and chamber music ensembles up to large choral and symphonic groups in the composer's own chosen style.

Weekly Composition Techniques classes by levels: develops skill in handling various elements for traditional through contemporary styles of form, harmony, counterpoint, melodic and rhythmic techniques, and notation practices.

Weekly Composition Seminar for all first year specialists: emphasizes additional aspects of composition plus current musical trends and activities locally and internationally.

Master Classes and Composer Workshops with visiting composers: composers who have visited include John Adams, John Cage, John Corigliano, George Crumb, Mario Davidovsky, Jacob Druckman, Karel Husa, Pauline Oliveros, William Schuman and Robert Ward.

Electronic Music I for second and/or third year students emphasizes all aspects of analog and digital electronic music.

A term jury: presentation of original composition work during that term before a jury of faculty for critique and evaluation, as well as experience presenting (with analytical program notes, as well as verbal presentation) the composer's own work.

Minimum Music Credit: 108

		Credits
Year One		
MUS 190	Composition Lessons	6
MUS198	Composition Seminar	3
MUS 101,102,103	Ear Training 1	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 111,112,113	Composition Techniques I	3
MUS 300	Piano	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27
Year Two		
MUS 190	Composition Lessons	6
MUS 191,192,193	Electronic Music I	3
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 211,212,213	Counterpoint	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		24
Year Three		
MUS 190	Composition Lessons	6
MUS 241	Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 341	Analysis: Medieval/Renaissance	1
MUS 342	Analysis: Baroque	1
MUS 343	Analysis: Classical	1
MUS 311,312,313	Composition Techniques III	3
MUS 317,318,319	Orchestration (includes instrumental techniques)	3
MUS 417,418,419	Instrumental Conducting	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		30
Year Four		
MUS 190	Composition Lessons	6
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 344	Analysis: Romantic	1
MUS 345	Analysis: Modern	1
MUS 346	Analysis: Contemporary	1
MUS 599	Composition Recital	3
MUS 599	Intensive Arts Projects	2
Total		26
Piano as assigned by the specialty teacher.		
A minimum of three terms of Cantata Singers is required.		3
ARTS DIPLOMA TOTAL		110
(General Studies)		36
B.M. DEGREE TOTAL		146

Guitar

Minimum Music Credits: 112

		Credits
Year One		
MUS 400	Specialty (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		21
Year Two		
MUS 400	Specialty (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		21
Year Three		
MUS 400	Specialty (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 321,322,323	Guitar History and Literature	6
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		28
Year Four		
MUS 400	Specialty (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 421,422,423	Guitar Pedagogy	6
MUS 491,492,493	Career Development Seminar	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		30
A minimum of six terms of guitar ensemble or chamber music is required.		6
Music Electives		6
	ARTS DIPLOMA TOTAL	112
	(General Studies)	36
	B.M. DEGREE TOTAL	148

Harp

Minimum Music Credits: 112

Year One

		Credits
MUS 400	Specialty (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 300	Piano	3
MUS 565	Harp Ensemble	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27

Year Two

MUS 400	Specialty (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 300	Piano	3
MUS 565	Harp Ensemble	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27

Year Three

MUS 400	Specialty (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Styles: Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 565	Harp Ensemble	3
MUS 361,362	Harp Literature	2
MUS 363	Harp Pedagogy	1
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		28

Year Four

MUS 400	Specialty (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 565	Harp Ensemble	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27
Music Electives		3
	ARTS DIPLOMA Total	112
	(General Studies)	36
	B.M. DEGREE TOTAL	148

Organ

Minimum Music Credits: 119

Year One

		Credits
MUS 400	Specialty (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 300	Piano	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		24

Year Two

MUS 400	Specialty (includes studio class & sophomore recital)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 300	Harpsichord (or piano)	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		24

Year Three

MUS 400	Specialty (includes studio class & junior recital)	9
MUS 308	Introduction to Form	1
MUS 241	Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 341,342,343	Analysis	3
MUS 331,332,333	Sacred Music Skills	3
MUS 414,415,416	Choral Conducting	3
OR		
MUS 417,418,419	Instrumental Conducting	3
MUS 360	Piano Pedagogy	1
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		32

Year Four

MUS 400	Specialty (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 344,345,346	Analysis	3
MUS 491,492,493	Career Development Seminar	3
MUS 434,435,436	Organ History and Literature	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		30

A minimum of 6 terms of Cantata Singers (recommended for first and second years) 6

Music Electives (secondary voice or Cantata Singers)	3
ARTS DIPLOMA TOTAL	119
(General Studies)	36
B.M. DEGREE TOTAL	155

Percussion

Minimum Music Credits: 109

Year One

		Credits
MUS 400	Specialty (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 567	Percussion Ensemble	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Project	2
Total		24

Year Two

MUS 400	Specialty (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 567	Percussion Ensemble	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Project	2
Total		24

Year Three

MUS 400	Specialty (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles- Classical	3
MUS 567	Percussion Ensemble	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Project	2
Total		25

Year Four

MUS 400	Specialty (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 567	Percussion Ensemble	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27

A minimum of 6 terms of ensemble study

Music Electives

ARTS DIPLOMA TOTAL	109
(General Studies)	36
B.M. DEGREE TOTAL	145

Piano

Minimum Music Credits: 109

		Credits
Year One		
MUS 400	Specialty (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Project	2
Total		21
Year Two		
MUS 400	Specialty (includes studio class)	9
MUS 201,202, 203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208, 209	Keyboard II	3
MUS 157,158,159	Chamber Music/Accompanying	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Project	2
Total		24
Year Three		
MUS 400	Specialty (including studio class and junior recital)	9
MUS 308	Introduction to Form	1
MUS 241	Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 251	Piano Lit. Baroque/Classical	1
MUS 252	Piano Literature: Romantic	1
MUS 253	Piano Lit. Modern/Contemporary	1
MUS 360	Piano Pedagogy	1
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		26
Year Four		
MUS 400	Specialty (including studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 254	Piano Literature: Art Song	1
MUS 255	Piano Literature: Chamber Music	1
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		26
A minimum of six terms of chamber music/accompanying as assigned by specialty teacher.		6
A minimum of three terms of Cantata Singers (recommended for first year students)		3
Music Electives		3
ARTS DIPLOMA TOTAL		109
(General Studies)		36
B.M. DEGREE TOTAL		145

Saxophone

Minimum Music Credits: 105

Year One

		Credits
MUS 400	Specialty (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Project	2
Total		21

Year Two

MUS 400	Specialty (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		21

Year Three

MUS 400	Specialty (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 324,325	Saxophone Literature	2
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		24

Year Four

MUS 400	Specialty (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Project	2
Total		24

A minimum of 12 credits of chamber music and/or large-scale ensemble study is required
Assignments made and/or approved by the specialty teacher and the ensemble director
up to and beyond the minimum.

Music Electives	3
ARTS DIPLOMA TOTAL	105
(General Studies)	36
B.M. DEGREE TOTAL	141

Strings

Minimum Music Credits: 109

Year One

		Credits
MUS 400	Specialty (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		21

Year Two

MUS 400	Specialty (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		21

Year Three

MUS 400	Specialty (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 568	Symphonic Repertoire (Strings, taken for three terms)	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		25

Year Four

MUS 400	Specialty (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 568	Symphonic Repertoire (Strings, taken for three additional terms)	3

OR

MUS 311,312,313	Counterpoint	3
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OR

Music Electives		3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27

A minimum of 12 credits of chamber music and/or large-scale ensemble study is required.

Students are required to participate in all school orchestra rehearsals and concerts for which seating is available.

Music Electives (Please note: The violin faculty strongly recommends that violin

students study viola in order to fulfill these required elective credits.)

3

ARTS DIPLOMA TOTAL

109

(General Studies)

36

B.M. DEGREE TOTAL

145

Voice

Minimum Music Credits: 119

Year One

		Credits
MUS 400	Specialty (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard II	3
MUS 171	Stage Makeup for Singers	1
MUS 174,175,176	Dance Movement	3
MUS 181,182,183	Keyboard for Singers	3
MUS 271,272	Italian Diction	2
MUS 371	German Diction	1
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		31

Year Two

MUS 400	Specialty (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 372	German Diction	1
MUS 471,472	French Diction	
MUS 177,178,179	Acting for Singers	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27

Year Three

MUS 400	Specialty (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 281	Vocal Literature: Baroque/Classical	1
MUS 282	Vocal Literature: Romantic	1
MUS 283	Vocal Literature: Modern/Contemporary	1
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		25

Year Four

MUS 400	Specialty (includes studio class)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 273	Italian Enrichment	1
MUS 373	German Enrichment	1
MUS 473	French Enrichment	1
MUS 491,492,493	Career Development	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27

A minimum of 12 terms of Cantata Singers is required.

ARTS DIPLOMA TOTAL	119
(General Studies)	34-37
B.M. DEGREE TOTAL	153-156

Woodwinds and Brass

Minimum Music Credits: 112

Year One

		Credits
MUS 400	Specialty (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		21

Year Two

MUS 400	Specialty (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		21

Year Three

MUS 400	Specialty (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 528	Wind and Brass Repertoire (taken for three terms)	3
MUS 217,218,219	Orchestration	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		28

Year Four

MUS 400	Specialty (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 311,312,313	Counterpoint	3

OR

Music Electives

MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27

A minimum of 12 credits of chamber music and/or large-scale ensemble study is required. 12
 Assignments are made and/or approved by the specialty teacher up to and beyond
 theminimum.

Music Electives	3
ARTS DIPLOMA TOTAL	112
(General Studies)	36
B.M. DEGREE TOTAL	148

College Course Descriptions

All courses listed may not be offered each year. Lists of courses available in any given year may be obtained from the School of Music office.

MUS 099: Basic Fundamentals of Music (No Credit)

To prepare students deficient in these skills for entry into college-level courses. Course provides a basis for future ear training, theory and keyboard studies. There is a three-term limit in MUS 099, after which time the student must pass an examination to enter the college-level courses and remain at NCSA. College students who are placed to register in MUS 099 may be required to extend their course of study beyond the normal four years.

MUS 100: Applied Music Lessons for Matriculated Students Outside the School of Music (1 Credit per Term) (1 /2 hour per week)

The School of Music makes available to specialists of the other arts schools private instruction in composition, voice or on instruments. Prerequisite: permission of the instructor, approval of the dean and an additional fee.

MUS 101,102,103: Ear Training I (1 Credit per Term)

Singing of tonal melodies; performance of rhythmic drills; clef reading; singing and spelling of major and minor scales, church modes, triads and intervals; and sight-singing and melodic, rhythmic and harmonic dictations.

MUS 104,105,106: Theory I (1 Credit per Term)

Brief outline of Western music history, intervals, major and minor scales, triads, seventh chords, harmonic analysis, basic four-part writing and simple forms.

MUS 107,108,109: Keyboard I (1 Credit per Term)

Major and minor scales, major and minor chord progressions, simple root position figured bass, introduction to alto and tenor clefs, study of small piano pieces and some improvisation using specific harmonic plans. Piano and organ specialists also begin three-part and simple four-part open score reading.

MUS 111,112, 113: Composition Techniques I (1 Credit per Term)

Techniques of music calligraphy; study of small part forms, modes and other scale forms; survey of 20th century melodic, harmonic and rhythmic techniques. Compositional drills in each unit.

MUS 114,115,116: Jazz Improvisation (1 Credit per Term)

Provides students with the aural, technical and theoretical skills required for jazz improvising. In addition, students learn a minimum of jazz repertoire.

MUS 117: Composition for Non-Composition Specialists (1 Credit per Term)

Private composition lessons for non-composition specialists. Limited enrollment. Prerequisite: Permission of the instructor and approval of the dean.

MUS 121,122,123: Guitar Harmony I (1 Credit per Term)

A constructive harmony course for the development of music reading, improvisation and interpretive skills. Applies a thorough understanding of scale and chord patterns on the guitar. Development of eight reading and basic musicianship skills. Prerequisites: Permission of specialist teacher.

MUS 157,158,159: Chamber Music / Accompanying (1 Credit per Term)

Class meetings and private coaching in addition to study of all periods of piano chamber works. Basic principles of instrumental accompanying are covered with emphasis on sight-reading, techniques of adapting orchestral reductions and development of flexible performance skills. Prerequisite: Three terms of MUS 400 (piano) or permission of the instructor.

MUS 171: Introduction to Stage Makeup for Singers (1 Credit per Term)

An introduction to stage makeup with an emphasis placed on the needs of the operatic singer.

MUS 172: Vocal Diction/English (1 Credit per Term)

Principles of diction for singers. Phonetics and sound production as applied to singing in English.

MUS 174,175,176: Dance/Movement for Singers (1 Credit per Term)

Basic dance technique to familiarize the student with the fundamentals of body movement and coordination as well as basic dance terms and forms.

MUS 177,178,1 79: Acting for Singers (1 Credit per Term)

Basic acting technique to familiarize the student with stage movement and character development. Prerequisites: MUS 101-109 and MUS 174,175,176

MUS 181,182,183: Keyboard for Singers (1 Credit per Term)

The study of piano with the objective of providing the singer with the ability to play simple vocal accompaniments.

MUS 199: Independent Study

Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean,

MUS 200: Non-Required Secondary Instrument (1 Credit per Term)

A student may elect to study an instrument other than his or her specialty instrument. Prerequisites: permission of the instructor, the student's specialty teacher and the dean. Requires an additional fee.

MUS 201,202,203: Ear Training II (1 Credit per Term)

Continuation of MUS 101,102,103 on a more advanced level with the addition of singing and spelling seventh chords and singing and playing of Bach chorales in open score. Prerequisite: MUS 101,102,103.

MUS 204,205,206: Theory II (1 Credit per Term)

Continued study of chromatic harmony, four-part writing and harmonic analysis; basic counterpoint; larger forms; orchestral transposition and score reading. Prerequisite: MUS 104,105,106.

MUS 207,208,209: Keyboard II (1 Credit per Term)

Work with c clefs, open score reading, more advanced harmonic progressions and figured base lines which utilize inversions. Piano and organ specialists also sight-read vocal literature. Prerequisite: MUS 107,108,109.

MUS 211,212,213: Composition Techniques II (1 Credit per Term)

Study of 20th century harmony and counterpoint. Prerequisite: MUS 111,112,113.

MUS 214,215,216: Jazz Arranging (1 Credit per Term)

Arranging techniques in the jazz/commercial style from rhythm section to full jazz band. Study includes basic instrumentation and transposition, chord voicings, harmonization of melody, jazz counterpoint, and background writing and scoring techniques for big band. Prerequisites: MUS 114,115,116 and the permission of the instructor.

MUS 217,218,219: Orchestration for Non-Composers (1 Credit per Term)

A study of orchestral instruments and their use in various styles of orchestral literature. Basic concepts of sound production, tone color, range, blending and balancing. Analysis of scores, written projects and performances. Prerequisites: MUS 201-209.

MUS 221,222,223: Guitar Harmony II (1 Credit per Term)

Continuation of MUS 121,122,123. Further application of scale and chord patterns. Analysis and application of extended harmonic language. Sight reading throughout the entire practical range of the guitar. Prerequisites: Guitar Harmony (MUS 121,122,123) is prerequisite to Guitar Harmony II.

Style and Literature Courses (3 Credits per Term)

MUS 241: Introduction to Styles and Literature of Music

MUS 242: Style and Literature of the Baroque Period

MUS 243: Style and Literature of the Classical Period

MUS 244: Style and Literature of the Romantic Period

MUS 245: Style and Literature of the Modern Period

MUS 246: Style and Literature of the Contemporary Period

Lectures in the history, styles and aesthetics of the various periods. Performance practice will be given special emphasis.

Prerequisites: MUS 201-209.

MUS 251: Piano Literature: Baroque and Classical (1 Credit)

Survey of keyboard works from the Baroque Period suitable for performance on the modern piano.

MUS 252: Piano Literature: Romantic Period (1 Credit)

Survey of piano works for the Romantic Period.

MUS 253: Piano Literature: Modern/Contemporary (1 Credit)

Survey of piano works of the Modern/Contemporary Period.

MUS 254: Piano Literature: Art Song (1 Credit)

Survey of major works of the literature for voice and piano, with emphasis on the nineteenth and early twentieth centuries.

MUS 255: Piano Literature: Chamber Music (1 Credit)

Overview and analysis of major works for piano in diverse instrumental ensembles, eighteenth century to the present.

MUS 257,258,259: Chamber Music/ Accompanying (1 Credit per Term) Continuation of MUS 157,158,159 on an advanced level.

MUS 271,272: Vocal Diction/ Italian (1 Credit per Term)

Introduction to Italian phonetics, mastery of the international phonetic alphabet as it applies to Italian. Study of principles of diction for singers. Phonetics and sound production as applied to singing in Italian. Prerequisites: MUS 172 and MUS 173.

MUS 273: Italian Enrichment (1 Credit)

Enrichment and practical application of Italian through literature and poetry, with emphasis on the historical, cultural and artistic aspects of the language. Prerequisites: MUS 271,272, ITA 101,102, 103 or its equivalent.

MUS 274: Intermediate Stage Makeup for Singers (1 Credit Per Term)

A stage makeup course for singers that develops the students abilities to create operatic characters through the use of makeup, hairpieces, prosthetics.

Vocal Literature Courses (1 Credit per Term)

MUS 281: Vocal Literature: Baroque Period/ Classical Period

MUS 282: Vocal Literature: Romantic Period

MUS 283: Vocal Literature: Modern/ Contemporary Periods

A survey of vocal literature from the major stylistic periods with emphasis on style, interpretation, poetic content, performance and program building. Prerequisites: MUS 201-209. Corequisites: Related Style and Literature Courses.

MUS 291,292,293: Electronic Music II: Independent Projects (1 Credit per Term)

Study of advanced technique in both analog and digital synthesis. Students will undertake special projects involving both sound synthesis and traditional acoustic instruments. Composition specialists have priority but depending on available space, others may enroll with permission from instructor. Prerequisites: MUS 191,192,193; permission of instructor.

MUS 299: Independent Study

Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 300: Required Secondary Instrument (1 Credit per Term)

Students specializing on certain instruments and in composition are required to study a second instrument (usually piano) as an indispensable part of the learning process in the study of the specialty subject. Consult the requirements for each specialty.

MUS 301,302,303: Ear Training III (1 Credit per Term)

Continuation of MUS 201,202,203 on an advanced level. Prerequisite: MUS 201,202,203.

MUS 308: Introduction to Form (1 Credit per Term)

A study of the principles of form and structure; thematic, tonal and rhythmic organization; and basic genres from common practice period. Prerequisite: MUS 201-209.

MUS 311,312,313: Counterpoint (1 Credit per Term)

Composition of two voice species exercises, two-part inventions, three-voice fugues. Prerequisites: MUS 204,205,206.

MUS 317,318,319: Orchestration for Composers (1 Credit per Term)

Detailed study of instrumentation, orchestration, history of orchestration, survey and acoustics as applied to the orchestral instruments. Study on a string, wind, brass and percussion instrument with an advanced instrumentalist who is registered for the Pedagogy of Music Elective under faculty supervision.

MUS 321,322,323: Guitar History and Literature (2 Credits per Term)

Survey of important solo and ensemble literature for the guitar from the Renaissance through Contemporary periods. Social history and physical development of the guitar. Transcription of early tablatures.

MUS 324,325,326: Saxophone Literature (1 Credit per Term)

A survey of important works (solo and in combination with other instruments, including orchestra) for the saxophone, from the invention of the saxophone in 1845 to the present.

MUS 331,332,333: Sacred Music Skills (1 Credit per Term)

Emphasis on skills necessary to become a successful church musician. Improvisation will be an integral part of the course each term. Units in hymnology, liturgy and worship styles, creative hymn playing, accompanying, sight reading, transposition, conducting from *the console*, rehearsal techniques and church music administration.

Analysis Courses (1 Credit per Term)

MUS 341: Medieval and Renaissance Periods

MUS 342: Baroque Period

MUS 343: Classical Period

MUS 344: Romantic Period Modern Period

MUS 345: Modern Period

MUS 346: Contemporary Period

A study of the basic musical forms of each period; analysis of representative works with emphasis on how to perform these in relation to the form and stylistic features. Prerequisite: MUS 201-209. Corequisites: Related Style and Literature Courses.

MUS 357,358,359: Chamber Music/Accompanying (1 Credit per Term) Continuation of MUS 257,258,259 on an advanced level.

MUS 360: Piano Pedagogy (1 Credit per Term)

Seminar style exploration of methods of teaching early piano studies and the available music and exercise books and methods for the student to use.

MUS 361,362: Harp Literature (1 Credit per Term)

A survey of the literature for the harp (solo and with other instruments, including *orchestra*) from Renaissance through Contemporary periods.

MUS 363: Harp Pedagogy (1 Credit per Term)

Study of effective teaching techniques for teaching basic harp studies to students. Prerequisite: MUS 361,362.

MUS 371,372: Vocal Diction/German (1 Credit per Term)

Introduction to German phonetics, mastery of the international phonetic alphabet as it applies to German. Study of principles of diction for singers. Phonetics and sound production as applied to singing in German. Prerequisites: MUS 271,272 and MUS 273.

MUS 373: German Enrichment (1 Credit per Term)

Enrichment and practical application of Italian through literature and poetry, with emphasis on the historical, cultural and artistic aspects of the language. Prerequisites: GER 101,102,103 or its equivalent.

MUS 374,375,376: Opera Singers Lab (1 Credit per Term)

Acting and stage movement techniques adapted to the requirements of operatic singing. Preprofessional training in role selection and preparation, audition techniques. Prerequisites: MUS 174-176, MUS 177-179 and permission of the instructor.

MUS 390: Performance Attendance (3 Terms/1 Credit per Year)

Required of all music students. Attendance at a minimum of three School of Music Performance Series (SMPS) concerts per term (nine per year) and weekly attendance at Performance Hour. In addition to required attendance, students may be required to submit a written critique to his or her specialty teacher.

MUS 398: Special Topics in Music I

The School of Music offers a variety of courses on topics of special interest. The school makes every attempt to respond to both faculty and student interest in the formulation and scheduling of such courses. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 399: Independent Study

Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 400: Private Instruction (3 Credits per Term)

Private instruction (one hour per week) on specialty instrument or voice. This also includes the required studio class. Each specialty performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular specialty study, such as reed-making for oboists.

MUS 414,415,416: Choral Conducting (1 Credit per Term)

Study of the basic conducting techniques pertinent to choral singing. Choral diction, phrasing, articulation and blend. Laboratory conducting sessions with School of Music vocal/choral ensembles. Prerequisite: six terms of MUS 576 or permission of the instructor.

MUS 417,418,419: Instrumental Conducting (1 Credit per Term)

Study of the basic conducting techniques pertinent to instrumental performance. Instrumental balance, articulation and phrasing. Laboratory conducting sessions with School of Music instrumental ensembles. Prerequisite: completion of at least two courses from among the MUS 241-246 series.

MUS 421,422,423: Guitar Pedagogy (2 Credits per Term)

Study of the psychological and physical aspects of teaching the guitar. Survey of important guitar methods and materials. Application to classroom and studio teaching.

MUS 434,435,436: Organ History and Literature (1 Credit per Term)

Principles of organ design and construction. History of the development of the organ. Fall term includes a survey of organ literature from the Robertsbridge Codex (1325) to the Contemporary Period. Winter and Spring terms include research and performance projects focusing on the performance practices of each period.

MUS 471,472: Vocal Diction/French (1 Credit per Term)

Introduction to French phonetics, mastery of the international phonetic alphabet as it applies to French, Study of principles of diction for singers. Phonetics and sound production as applied to singing in French. Prerequisites: MUS 371,372 and MUS 373.

MUS 473: French Enrichment (1 Credit per Term)

Enrichment and practical application of Italian through literature and poetry, with emphasis on the historical, cultural and artistic aspects of the language. Prerequisites: FRE 101,102,104 or its equivalent. Corequisites: MUS 471 and 472.

MUS 491,492,493: Career Development Seminar (1 Credit per Term)

An introduction to the "business" side of the music profession. Discussions revolve around issues such as resumes, publicity photos, finding management, dealing with contracts, taxes, etc. This course is designed for students who are in their final year of study at NCSA.

MUS 494: Mock Auditions (1 Credit per Term)

Recreation of orchestral auditions. Procedures in preparation for professional auditions.

MUS 497: Pedagogy and Materials (1 Credit per Term)

Students will review and evaluate materials and explore teaching techniques with specialist teachers to provide a working knowledge of the instructional literature and teaching of specific individual instruments. Prerequisites: participation is by invitation with the permission of the instructor and the approval of the dean.

MUS 498: Special Topics in Music II

Continuation of MUS 398 on an advanced level. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 499: Independent Study

Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 500: Private Lessons for Non-Matriculated Students (Special Students) (3 Credits per Term)

Private instruction in instruments, voice or composition for special students. This includes a one-hour weekly lesson and participation in the instructor's studio class. Each specialty performance teacher maintains a weekly class for his/her students. Included are in-class performance and critique in addition to specialized studies related to the particular specialty study, such as reed-making for oboists. Prerequisites: permission of the instructor, approval of the dean and a special student fee.

MUS 504: Reading Jazz Ensemble (1 Credit per Term)

Study in rhythm, counting, sight-reading, and interpretation of jazz style in the jazz and commercial music area.

MUS 505: Jazz Ensemble (1 Credit per Term)

Preparation and public performance of works for large and small ensemble utilizing arrangements and improvisation. Performances on and off-campus. Prerequisite: audition/assignment.

MUS 506: Professional Affiliate Performance (1 Credit per Term)

Preparation and public performance with the members of the professional ensembles in residence at NCSA under the supervision of these faculty members. This would also include any future professional affiliate which might exist in the School of Music. Prerequisite: audition/assignment.

MUS 507: SACE - School of the Arts Contemporary Ensemble (1 Credit per Term) Preparation and public performance of new music. Instrumental and/or vocal combinations vary from piece to piece.

MUS 508: Orchestra (NCSA Symphony Orchestra) (1 Credit per Term)

Preparation and public performance of representative works from the symphonic literature, including opera and dance. Performances on and off-campus. To initiate instrumentalists to a broad spectrum of orchestral literature and to develop sight-reading abilities. Prerequisite: audition/assignment.

MUS 509: Chamber Music (1 Credit per Term)

Study and preparation with possible performance of representative works from the chamber music repertoire. Prerequisite: audition/assignment.

MUS 520: Novecento (1 Credit per Term)

Preparation and public performance of 20th century classics. Instrumental and/or vocal combinations vary from piece to piece.

MUS 521: Guitar Ensemble (1 Credit per Term)

Preparation and public performance of works for more than one guitar or guitar with other instruments. Prerequisite: audition/assignment.

MUS 525: Saxophone Ensemble (1 Credit per Term)

Preparation and public performance of a wide variety of literature for saxophone ensembles. Performances on- and off-campus. Prerequisite: audition/assignment.

MUS 526: Wind Ensemble (1 Credit per Term)

Preparation and public performance of representative works for wind ensemble. Performances on- and off-campus. Prerequisite: audition/assignment.

MUS 527: Brass Ensemble (1 Credit per Term)

Preparation and public performance of representative works for brass ensemble. Performances on- and off-campus. Prerequisite: audition/assignment.

MUS 528: Symphonic Repertoire for Woodwinds and Brass (1 Credit per Term)

The study of the major literature of the respective instruments with an emphasis upon the materials most frequently utilized in the development of skills and techniques of successful auditioning.

MUS 565: Harp Ensemble (1 Credit per Term)

Preparation and performance of music which utilizes more than one harp. Prerequisite: audition/assignment.

MUS 567: Percussion Ensemble (1 Credit per Term)

Preparation and public performance of a wide variety of contemporary percussion music. Performances on- and off-campus. Prerequisite: audition/assignment.

MUS 568: Symphonic Repertoire (Strings) (1 Credit per Term)

Applied study of orchestral works both excerpted and entire which commonly appear as required symphony audition repertoire. Weekly in-class performances are critiqued on style, tempi and technical problems. The term exam is a knock audition behind a screen as in the professional world.

MUS 575: Opera Workshop (1 Credit per Term)

Preparation and public performance of fully-staged opera productions in cooperation with the School of Design & Production. Workshop productions of opera scenes from several operas with students learning a variety of roles. Prerequisite: audition/assignment.

MUS 576: Cantata Singers (1 Credit per Term)

Preparation and performance of choral works from the Renaissance through the Modern period for unaccompanied chorus and chorus with instruments. Performances on- and off-campus. This ensemble also is open to members of the community by audition. Prerequisite: audition/assignment.

MUS 578: Vocal Ensemble (1 Credit per Term)

Preparation and public performance of chamber vocal music from all of vocal literature. Prerequisite: audition/assignment.

MUS 590: Studio Class for Non-Music Specialists and Non-Matriculated Students (Special Students) (1 Credit per Term)
Each specialty performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular specialty study, such as reed-making for oboists. Special students who wish to attend these sessions may register in this course. Prerequisites: permission of the instructor, approval of the dean and a special student fee.

MUS 599: Special Performance Projects

In response to faculty and student interest, the School of Music periodically offers special courses devoted to the performance of unique or unusual repertoire or other performance projects outside the regular program. The number of hours and credits varies according to the nature and length of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 599: Intensive Arts Projects (2 Credits per Term)

During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies, however inter-disciplinary interests may be considered. Students must enroll in the course each Fall term they are in attendance at NCSA. The course is graded "pass/fail."

MUS 599: Composition Recital (3 Credits per Term)

Senior composition recital: including manuscript preparation, rehearsal and production. Prerequisite: Permission of the instructor.

High School Diploma with a Concentration in Music (Grades 9-12)

All pre-college students follow the academic curriculum prescribed by the state of North Carolina for its high school diploma, as well as the departmental requirements for a concentration in music.

PLEASE NOTE: High school students may enter the program at any grade level. Many students who complete their high school studies at NCSA can fulfill undergraduate requirements in fewer than four years.

Standards of Achievement and Evaluation

Graduation Requirements

To receive a high school diploma with a concentration in music, a student must complete the program prescribed by the state of North Carolina. This program includes academic courses in English, social studies, mathematics, science, health and physical education, plus music courses tailored to the individual student.

Early Graduation

The dean, with the advice of the specialty teacher, will decide when a music student may enter into the four-year college degree or diploma program. Because of the possibility of advanced placement in music subjects, some students moving from high school to college at NCSA may be able to complete their degree in fewer than four years.

Special Students

The School of Music offers private instruction on instruments, in composition and in voice, as well as coursework for exceptionally gifted special students. Admission is by permission of the instructor and approval of the dean.

High School Courses

The following courses are available for students in high school.

Basic Fundamentals of Music

Ear Training I

Ear Training II

Theory I

Theory II

Keyboard I

Keyboard II

Private Instruction

High school students may also receive permission to enroll in college-level courses. This is especially true of the ensemble offerings and chamber music.

High School Course Descriptions

MUS 000 Basic Fundamentals of Music

Course provides a basis for future ear training, theory and keyboard studies. The elements of basic musicianship are introduced.

MUS 001,002,003: Ear Training I

Singing of tonal melodies; performance of rhythmic drills; clef reading; singing and spelling of major and minor scales, church modes, triads and intervals; sight-singing and melodic, rhythmic and harmonic dictations.

MUS 004,005,006: Theory I

Brief outline of Western music history, intervals, major and minor scales, triads, seventh chords, harmonic analysis, melodic analysis, basic four-part writing and simple forms.

MUS 007,008,009: Keyboard I

Major and minor scales, major and minor chord progressions, simple root position figured bass, introduction to alto and tenor clefs, study of small piano pieces and some improvisation using specific harmonic plans. Piano and organ specialists also begin three-part and simple four-part open score reading.

MUS 011,012,013: Ear Training II

Continuation of MUS 001,002,003 on a more advanced level with the addition of singing and spelling seventh chords and singing and playing of Bach chorales in open score.

Prerequisite: MUS 001,002,003.

MUS 014,015,016: Theory II

Continued study of chromatic harmony, four-part writing and harmonic analysis; basic counterpoint; larger forms; orchestral transposition and score reading. Prerequisite: MUS 004,005,006.

MUS 017,018,019: Keyboard II

Work with c clefs, open score reading, more advanced harmonic progressions and figured bass lines which utilize inversions. Piano and organ specialists also sight-read vocal literature. Prerequisite: MUS 007,008,009.

MUS 400: Private Instruction

Private instruction (one hour per week) on specialty instrument, voice or composition. This also includes the required studio class (for composers, Composition Seminar). Each specialty performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular specialty study, such as reed-making for oboists.

MUS 098: Introduction to NCSA

For all new high school students, this required course is an extended orientation to NCSA: to academic, arts, and social aspects of the campus community. Pass/Fail.

MUS 599: Intensive Arts Projects

During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies; however, inter-disciplinary interests may be considered. Students must enroll in the course each fall term they are in attendance at NCSA. The course is graded "pass/fail."

High school students may also receive permission to enroll in college-level courses. This is especially true of the ensemble offerings and chamber music.

Summer Session

Summer Session offers lessons and master classes with NCSA's artist-faculty; courses in music theory and musicianship; performing opportunities such as the Summer Session Chamber Orchestra, Chamber Winds and Chorus. Admission is open to all interested music students. Courses are designed to meet the individual needs of each participant.

International Music Program

The International Music Program of the School of Music allows talented students to experience foreign cultures during the summer months. Since its inception in 1966, the International Music Program, or IMP, has given hundreds of NCSA students the opportunity to perform and study in and learn about various countries abroad during the multi-week tour.

The School of Music also offers other international opportunities. NCSA students have performed solo and chamber music in the former Soviet Union and Jordan. The School maintains an affiliation with the Tibor Varga Festival in Sion, Switzerland. Organ students may travel as a group to France, Italy, Germany and Holland to examine and play the historic organs of Europe.

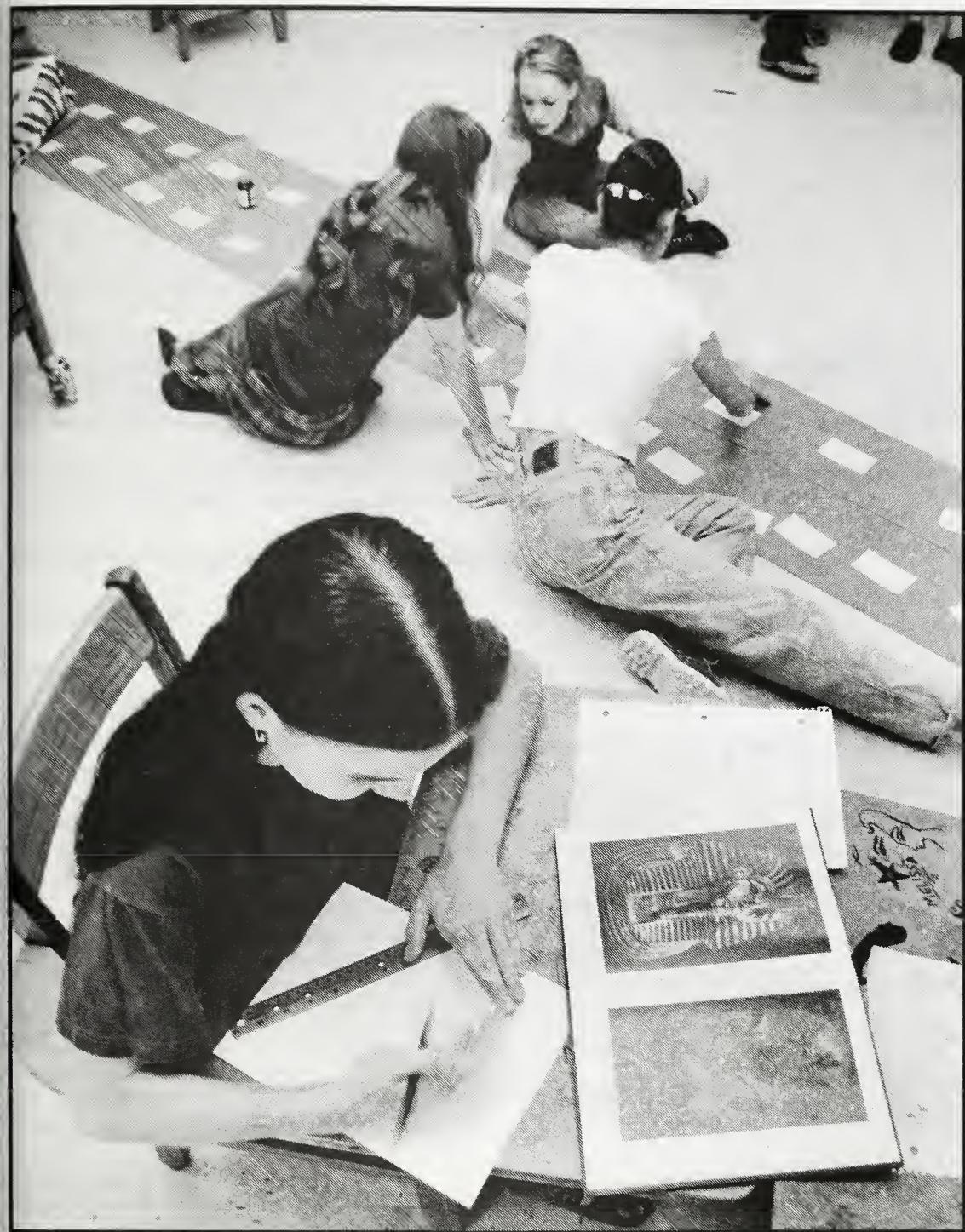
Community Music School

The Community Music School of NCSA gives residents of Winston-Salem and the Piedmont Triad quality music instruction on all band and orchestra instruments, as well as in piano, voice, guitar and composition. Private lessons are taught by specialist-teachers drawn from the community and by advanced students and graduates of the North Carolina School of the Arts. There is no audition for acceptance to the Community Music School, and age presents no barrier.

Touring

School of Music ensembles and soloists are often involved in performance tours throughout North Carolina, the Southeast and beyond. These performances provide a substantial opportunity for artistic growth, placing the students in unfamiliar surroundings and challenging them to meet professional standards of excellence. Recent tours have taken groups such as the Jazz Ensemble, Cantata Singers and NCSA Symphony Orchestra to Charleston, Philadelphia and New York City, the last of which included participation in the Lincoln Center Mozart Bicentennial celebration.

GENERAL STUDIES



THE DIVISION OF GENERAL STUDIES

The primary mission of the North Carolina School of the Arts is to train young artists for professional careers in the performing arts. However, since its beginning, the School also has had a strong commitment to providing a sound, supporting curriculum of general studies to ensure the broader education of the artist. This concern was expressed most eloquently by Vittorio Giannini, NCSA's founding president, as he spoke of the plans for the School in 1963:

"It is not enough to be trained as an artist, but as a person. As an artist you will express yourself as a person, and the richer you are as a person the better your expression will be. So, in this framework, you will have academic study."

The program of the Division of General Studies offers young artists (grade 8 through college) the opportunity to broaden their perspective on themselves as individuals and as part of society. The General Studies curriculum focuses on those areas of the humanities and social and natural sciences which contribute to the general cultural and intellectual awakening of the individual. Particular attention is paid to the design of academic courses relevant to the arts-oriented student.

The size of the School permits, and the philosophy of the Division of General Studies encourages, individualized attention to the academic needs and dreams of students.

Division of General Studies Faculty

Administration

William L. Tribby, Dean (1979)

B.A. (English), Western Maryland College; M.A., Ph.D. (Dramatic Art), University of Iowa.

Peggy P. Dodson, Assistant Dean, High School (1988); Remedial and Testing Services (1984)

B.S., M.A.T., Salem College.

Nancy Goldsmith Leiphart, Assistant Dean, College (1988); Italian (1975) and Vocal Italian Diction (1984)

B.A. (cum laude), Boston University; M.A., Brown University; Ph.D., University of North Carolina-Chapel Hill.

Middlebury College Scuola estiva. Interpreter for NCSA International Music Program, 1976, 1977, 1987, 1988.

Fulbright Summer Seminar in Rome and Perugia, 1982; NEH Summer Seminar on Chaucer and Boccaccio, 1984;

AATI Summer Seminar for Teachers of Italian, Siena, Italy, 1991. Staff Italian Diction Coach for Piedmont Opera Theatre (1985-1996); Co-director of SACS Self-Study, 1993-1995.

Faculty

Sherri Andrews, Science (1996)

B.S., University of North Carolina - Chapel Hill; M.A.Ed., Western Carolina University;

Ph.D., University of North Carolina - Greensboro.

Michel Berta, French (1994)

B.A., University of Massachusetts; M.A., Boston University; Ph.D., Queens University.

Rebecca F. Brown, English (1996)

B.A., Wake Forest University; M.A., New York University.

Gary W. Burke, Social Studies (1970)

B.A., Wake Forest University; M.A., New School for Social Research: Graduate Faculty of Political and Social Science.

Marilyn Cardwell, English and French (1974)

B.A., Transylvania College; M.A., University of Michigan. Diplome d'études, cours de civilisation française a la Sorbonne, Paris, France. Perfectionnement: Université Catholique, Angers, France. NEH Fellow, Summer 1985. N.C. Center for the Advancement of Teaching Fellow, 1987, 1990; N.C. Humanities Council Scholar, 1990. NEH Fellow, Summer 1991.

Jewell Williams Collier, English (1994)
B.A., University of North Carolina-Greensboro; M.A.L.S., Wake Forest University.

Wanda N. Coyle, Mathematics (1990)
B.S., M.A., Appalachian State University.

Inez Davis, Mathematics (1984)
B.A., Carson-Newman College; M.S., Middle Tennessee State University.

Linda Davis, Science (1974)
B.S., East Carolina University; M.Ed., University of North Carolina-Greensboro.

Martha Elizabeth Golden, French (1994)
B.A. (magna cum laude), Duke University; M.A., New York University in France.

Carol H. Harding, Mathematics (1981)
B.S. (cum laude, Phi Beta Kappa), Wake Forest University; M.A.T., Duke University.

Carlos E. Jimenez, Spanish (1994)
B.A., University of Costa Rica; M.A., University of North Carolina-Greensboro.

Noel Callow Kirby-Smith, Writing and Literature (1971); Assistant Dean, College Program (1976-1988)
B.A., Saint Xavier College; M.F.A., University of North Carolina-Greensboro.

Christabel Lacy, Anthropology, Art History (1986)
B.A. (Phi Beta Kappa), M.A. (Sigma Delta Epsilon), University of Nebraska; Ph.D., University of Colorado; field research: Greece, Europe, United States.

Jill D. Lane, Mathematics (1994)
B.S., Wake Forest University; M.A. in Education, College of William and Mary.

LeeAnna Michelle Lawrence, Humanities (1996)
B.A., Vassar College; M.A., North Carolina State University; Ph.D., Duke University.

Gary Mathews, Humanities (1997)
B.A., Harvard University; M.A., Ph.D., University of California-Berkeley.

Richard H. Miller, Philosophy (1972)A.B., Colgate University; Ph.D., Columbia University.

Joseph Mills, Humanities (1998)
B.A., University of Chicago; M.A., University of New Mexico; Ph.D., University of California-Davis.

Linda Moore, Science (1983) B.A., Wake Forest University (Biology, Education); M.Ed., University of North Carolina-Greensboro (Biology, Education); Ph.D., University of North Carolina-Greensboro (Cultural Studies); additional graduate study, Cornell University (Ecology).

Jeffrey Morgan, English (1997)B.A., University of North Carolina-Chapel Hill; M.A., Wake Forest University. Additional study, University of Tübingen, Germany.

Lynda M. Moss, Social Studies (1994)B.A., George Washington University; M.A., City University of New York; Ph.D. candidate, University of North Carolina-Greensboro.

LeRoy Percy, Humanities (1990)B.A., Yale University; M.A., Cambridge University; Ph.D., University of Virginia.

Paul Lawrence Pfefferkorn, Social Studies (1992)B.A., University of the South; M.A. in Education, Wake Forest University.

Elaine Doerschuk Pruitt, Humanities and Social Sciences (1975)B.A. (cum laude), M.A., University of North Carolina-Greensboro. NEH Fellow, 1976, University of California-Berkeley; NEH Fellow, 1979-80, University of California-Berkeley; NEH Fellow, 1983, University of North Carolina-Chapel Hill.

Jeremy Reiskind, Science (1986)B.A. (magna cum laude, Phi Beta Kappa), Princeton University; M.S., Yale University; Ph.D., University of North Dakota.

Karen Robinson, Theatre History and Dramatic Literature (1990)B.A. (magna cum laude, Theatre Arts, Phi Beta Kappa), B.A. (English Literature), University of Colorado; M.F.A. (Directing), Tisch School of the Arts, New York University.

Eleonore von Nicolai, German (1973)Professional career (23 years) as lead actress (350 roles) in German and Swiss theatres.

Part-time faculty

Jean Alsup
Christina Ball
Barbara Johnson
David Pounds
Alicia Vitti
Dana Whicker

Staff

Kathy Neace, Administrative Secretary (1965-68, 1970)
Patsy Albert, Secretary (1989)
Denise Cunningham (1997)

High School Diploma Requirements

Standards of Achievement and Evaluation

Students must meet the course and credit requirements of the state of North Carolina for the high school diploma. Electives beyond the basic academic requirements for graduation may be chosen from available high school and, for qualified students, college courses. A student meeting the requirements of the North Carolina Academic Scholars Program will be designated as a North Carolina Academic Scholar. For additional information, contact the Division of General Studies, High School. The courses required for the North Carolina Diploma conform to the North Carolina Competency-Based Curriculum.

Competency Testing

Students also must have passing scores on the North Carolina Competency Tests in order to receive a high school diploma from the North Carolina School of the Arts. These tests, which are required by North Carolina law, are given each year. Each student has several opportunities to pass the tests before the scheduled graduation date.

Class Attendance

Regular, prompt class attendance is regarded as a responsibility as well as a privilege. Each high school student is provided with a copy of the General Studies attendance policy and is responsible for knowing and abiding by the regulations.

New and currently enrolled high school students who have excessive absences during past terms and/or have failed one or more courses in a previous term may be required to participate in an individualized study plan.

Total Credits Required for High School Graduation

*English	4 units
Social Studies (1 U.S. History) (1 Economics/Govt.) (1 World Studies, World Cultures or World Geography)	3 units
Mathematics (Including Algebra I)	3 units
Science (1 Physical Science) (1 Biology) (1 additional science unit)	3 units
Health and Physical Education	1 unit
Electives (Including arts)	6 units
Total	20 units

*Total to be accumulated in grades 9-12

High School Course Descriptions

English Program

Development of reading and writing skills, enjoyment and appreciation of literature, and development of taste and critical judgment are the general objectives that guide the design of the program.

ENG 001,002,003: Eighth-Grade English

A course with emphasis on development of grammatical knowledge and writing skills. Students study plays as well as short stories, narrative poetry, and novels.

ENG 011,012,013: English I: Grammar and Literary Forms I

A course concentrating on grammar and composition. Readings include short fiction, novels, drama, and poetry. Students also study vocabulary, speech writing, research, and the vocabulary of literary analysis.

ENG 021,022,023: English II: Grammar and Literary Forms II

A course concentrating on world literature, composition, and grammar. The emphasis on the modes of discourse and study of selected novels, plays and films.

ENG 031,032,033: English III: American Literature

A review of grammar, mechanics, and vocabulary as a basis for practice in expository writing; introduction to critical analysis of the literary genres of the essay, fiction, poetry, and drama, with focus on American authors.

ENG 034,035,036: English III: Advanced Placement English Language and Composition

A course which engages students in becoming skilled readers of prose written in a variety of periods, disciplines, and rhetorical contexts and in becoming skilled writers who compose for a variety of purposes. Both their writing and their reading should make students aware of the interactions among a writer's purposes, audience expectations and subjects, as well as the way generic conventions and the resources of language contribute to effectiveness in writing. Students can qualify for college credit in many colleges upon satisfactory completion of The College Board Advanced Placement Examination in Language and Composition. Placement will be confirmed by instructor.

ENG 041,042,043: English IV: Masterworks: Prose, Poetry, and Drama

A study of selected literary works from British, European, and non-western authors. Special attention is given to the refinement of skills in written and oral communication.

ENG 044: Rhetoric & Composition: Writing About Essays

A one-term course focusing on expository writing. Students read and discuss essays by professional writers and write essays weekly using a variety of rhetorical modes.

ENG 045: Rhetoric & Composition: Writing About Short Stories

A one-term course in which students read and discuss short stories and poetry and write essays weekly using a variety of rhetorical modes.

ENG 046: Rhetoric & Composition: Writing About Plays

A one-term course in which students read and discuss plays from different eras and write essays weekly based on response to elements of theatre.

ENG 051,052,053: English V: Advanced Placement English Composition and Literature

A seminar-style course in which advanced students discuss readings from American and British writers. A wide variety of writing experiences, close readings of poetry and prose passages, and objective testing sessions characterize the weekly procedures. Students can qualify for college credit in many colleges upon satisfactory completion of The College Board Advanced Placement Examination in English Literature and Composition. Placement will be confirmed by the instructor.

Mathematics Program

The mathematics program in the secondary school is designed to provide the opportunity for mastery of fundamental principles and basic techniques of mathematics and to offer advanced study in college preparatory courses. Placement testing is required prior to enrollment in any mathematics course.

MAT 001,002,003: Eighth-Grade Mathematics

A course emphasizing the basic principles and techniques of mathematics. The emphasis is on problem-solving and the discovery of mathematical patterns.

MAT 007,008,009: Applied Mathematics

A course emphasizing problem-solving skills, logical and analytical thinking, practical applications of geometry, measurement, statistics, probability, and percents.

MAT 011,012,013: Pre-Algebra

A course to prepare students for Algebra I. The emphasis is on arithmetic computations, linear equations, and problem solving.

MAT 014,015,016: Algebra I

A first-year algebra course which includes the study of the real number system, linear equations, polynomials, factoring, and applications.

MAT 017: Mathematics and the Real World

A one-term course emphasizing problem-solving skills and practical applications of measurement, percents, and computation skills. Prerequisite: Algebra I.

MAT 018: Introduction to Probability and Statistics

A one-term course emphasizing elementary probability and statistics. The topics include data collection, analysis, and graphing; permutations, combinations, and probability. Prerequisite: Algebra I.

Mat 019: Mathematics in Art and Nature

A one-term course which explores the relationship between mathematics and the visual arts and music. The course addresses a variety of topics including fractals, tessellations, and harmonics. Prerequisite: Algebra I.

MAT 021,022,023: Geometry

A Euclidean geometry course which emphasizes the properties of parallel lines, triangles, polygons, and circles. These properties are applied in problem-solving and proof-writing. Prerequisite: Algebra I.

MAT 031,032,033: Algebra II

A second-year Algebra course which reinforces and extends the topics begun in Algebra I and includes the study of analytic geometry, the complex number system, exponents, and logarithms. Prerequisite: Algebra I.

MAT 041,042,043: Advanced Mathematics

An advanced mathematics course emphasizing problem-solving, data analysis, and modeling. The topics studied will include linear, quadratic, exponential, logarithmic, rational, radical, and trigonometric functions. Prerequisite: Algebra II.

MAT 044,045,046: Pre-Calculus

A pre-calculus course designed for the advanced high school student. The course includes topics in advanced algebra, a study of trigonometry and functions and their graphs. Prerequisite: Algebra II.

MAT 051,052,053: Calculus and Its Applications

An advanced course which includes the study of limits, the derivative, integration, and applications. Prerequisite: Pre-Calculus or Advanced Mathematics.

Science Program

The science program in the secondary school is designed to introduce the student to the fundamental principles and basic techniques of science and to offer advanced study in specific subjects.

SCI 001,002,003: Eighth-Grade Science

A study of the basic topics, principles, and techniques of the physical and life sciences. Emphasis is on group cooperation and the development of the various skills necessary to gather, record, analyze, and summarize observations.

SCI 011,012,013: Physical Science

An introduction to the ideas of chemistry and physics, presented so that students who have not mastered algebraic skills can understand. Emphasis is placed on applications of science to daily life. Open to all high school students.

SCI 014,015,016: Environmental Science

A study of the interactions of biological, chemical, and physical components of the Earth's soil, water, and atmosphere. Students also consider conservation and pollution in relation to various cultural, social, economic, and political interests. This course is offered to ninth grade students who already have strong Physical Science preparation.

SCI 021,022,023: Biology

A study of the basic biological topics, principles, and techniques through lecture, group work, class discussion, and laboratory. Topics include, but are not limited to, science history, scientific method, nature of life, cell biology and a survey of kingdoms. When appropriate, students also explore the cultural, social, economic, and political issues embedded in the biological sciences. This course is offered to students in grades 10 and above. Prerequisite: High School Physical Science.

Upper-Level Science Courses

Any one-year course or combination of three one-term courses may be used to fulfill the third-year science graduation requirement.

Year Courses

SCI 031, 032,033: Chemistry

A study of the general methods of science using chemistry as a vehicle. Students learn through lecture, discussion and laboratory work, with particular emphasis given to problem-solving techniques. Prerequisite: Algebra I and one unit of high school Biology.

SCI 034,035,036: Physics

A conceptual and mathematical approach to the study of matter and energy. Prerequisite: Algebra I and one unit of high school Biology.

SCI 037,038,039: Advanced Biology

A year-long advanced study of biology as it applies to the young artist. The content includes molecular biology, cell biology, genetics, evolution, and organisms. Laboratory activities, data collection and analysis, group projects, and use of educational technologies such as the World Wide Web are an integral part of this course. Prerequisites: One unit of high school biology and one unit of high school chemistry or permission of the instructor.

One-Term Courses

SCI 024: Astronomy

A study of the sun and solar system; the birth, life and death of stars; galaxies; and the origin and development of the universe. Prerequisite: One unit of a high school physical science, or permission of instructor.

SCI 025: Geology

A study of the earth; its minerals and rocks, the major forces that shape its surface and alter its interior; the history of its origin and development through geologic time. Prerequisite: One unit of a high school physical science, or permission of instructor.

SCI 026: Oceanography & Meteorology

A study of the oceans and the atmosphere: their physical, chemical, and biological characteristics and the dynamics of each, including ocean currents and weather and climate. Prerequisite: One unit of a high school physical science, or permission of instructor.

SCI 027,028,029: Topics in the Life Sciences

A course designed for students who wish to continue their study in the life sciences or who wish to complete their diploma requirement in science with a focus in the life sciences. Various topics are selected each school year for three discrete term courses. Possible topics may include North Carolina Nature Study, Biology and Culture, Human Senses, Special Topics in Human Genetics, Special Topics in Environmental Studies, Microscopes. Students will read selected articles in the popular monthly science journal *Discover*. Assignments will include guided library research, non-technical reading and writing, class discussion, and field trips.

Foreign Language Program

The purpose of the high school French and Spanish programs is to achieve practical use of the language with emphasis on current speech patterns and writing style. The college French, German and Italian courses are open to high school juniors and seniors who meet placement testing requirements and the criteria for admission to a college course.

FRE 011,012,013: French I

Introduction to the basic sounds and speech patterns of French. Emphasis is on mastery of material studied, including the speaking, writing, reading, and aural-oral comprehension of the language in a culture-oriented atmosphere.

FRE 021,022,023: French II

Continued study of the language and the culture, including introduction of finer points of grammar, composition, and conversation. Further emphasis is on the four aspects of language learning introduced in French I. Prerequisite: French I; placement testing.

FRE 031,032,033: Advanced French

An in-depth study of the French language and culture, including advanced grammar structure, authentic French texts, music, videos, and films. The emphasis is on building vocabulary and conversational skills. The course is conducted in French. Prerequisite: French II; placement testing.

SPA 011,012,013: Spanish I

An introduction to the Spanish language, including speech patterns, grammar, writing, reading, and a diversity of cultural aspects related to Spanish.

SPA 021,022,023: Spanish II

A comprehensive study of the language and culture of the Spanish-speaking world, with emphasis on grammar, writing, and conversation. Prerequisite: Spanish I; placement testing.

SPA 031,032,033: Spanish III

An emphasis on meaning and communication, with opportunity to improve fluency through conversation, writing, and literary analysis. The course is conducted in Spanish. Prerequisite: Spanish II; placement testing.

Social Studies Program

The social studies program seeks to develop the student's appreciation for history and the social sciences as a foundation for any cultural study. It follows the North Carolina Social Studies Curriculum in presenting a balanced and effective program with focus on Western and non-Western cultures, the American nation, as well as the social sciences. Elective courses may not be offered each year.

SST 004,005,006: Eighth-Grade Social Studies: U.S. History through Reconstruction

A study of U.S. history from the age of European discovery through the end of the 19th century, with emphasis on the role of North Carolina in that historical development.

SST 011,012,013: Economic, Legal, and Political Systems in Action (ELPSA)

A course which focuses on the development of economic and political knowledge and skills needed by all students so that they may become responsible citizens in an interdependent world. The course is offered for students in grade 9.

SST 021,022,023: World Geography

A study of global landforms which combines the approaches of physical and cultural geography. Special attention is given to the religious, philosophical, artistic, and economic underpinnings of cultures through the world.

SST 031,032,033: U.S. History

A study of U.S. history from the end of the 19th century, with special emphasis on the uniqueness of American institutions and their importance in the world today, as well as American artistic contributions. This course is offered for high school students in Grades 11 and 12.

SST 034,035,036: World Cultures

A course designed to enable students to study the diversity and richness of the cultures of the world and to engage them in using the geography, history, arts, literature, and artifacts of those cultures as a means of understanding them. Cultural regions, institutions, and practices chosen for examination may vary, but those used might include cultures of Africa, Asia, Latin America, Middle East, and Commonwealth of Independent States.

SST 041,042,043: Advanced Government and Economics

An introduction to the disciplines of political science and economics, examining basic political and economic institutions and exploring contemporary issues facing today's citizens. This course fulfills the North Carolina Government and Economics requirement for students who have not taken the ninth grade course (ELPSA). Also, students who have completed the ninth-grade course (ELPSA) may take this advanced course for elective credit.

SST 044,045,046: Topics in the Social Sciences

An introduction to the social sciences (particularly psychology and sociology) as students study various topics that are selected for three distinctive term courses. The student receives one-third unit credit for each term completed and a different topic is offered each term. Some examples of the kinds of offerings might include: The Creative Process; the Psychology of Imagination; The Artist in Cultural Context. Prerequisite: For qualified eleventh- and twelfth-graders.

SST 051,052,053: Advanced Placement United States History

A challenging study of American history from the 16th century with special emphasis upon the detailed analysis of political, socio-economic, artistic, and literary topics. Frequent research and writing assignments, readings of historical materials and scholarly interpretations, and objective testing are all regular components of the class. Students can qualify for college credit in many colleges upon the satisfactory completion of The College Board Advanced Placement Examination in United States History. Placement will be confirmed by the instructor.

Health and Physical Education Program

The goal of the health and physical education program is to instill in each student a lifelong commitment to individual wellness and fitness and to equip each student with the skills and knowledge to make informed decisions regarding his/her well-being. Age-appropriate health courses are offered; the physical education requirement for junior and senior high school students is met in the case of dance and drama students through their regularly scheduled arts courses. For music and visual arts students, a program is offered by the Division of General Studies.

HEA 001,002,003: Eighth-Grade Health

A study of the basic principles of health as they apply to the young student-artist, including such topics as substance abuse, nutrition, interpersonal skills, first aid and safety.

HEA 011,012,013: Health

An introductory study of physical, mental, emotional, and environmental health, including units in substance abuse prevention, human sexuality, interpersonal skills, disease control, and first-aid and emergency care.

PHE 001,002,003: Eighth-Grade Physical Education

An individually prescribed fitness course designed to meet the needs and interests of the eighth-grade student-artist and to complement the physical dimension of the arts training. Workouts are supervised by trained fitness personnel. Initial and follow-up evaluations are required to assess gains in fitness.

PHE 011,012,013: Physical Education

An individually prescribed fitness course designed to meet the needs and interests of the high school student-artist and to complement the physical dimension of the arts training. Workouts are supervised by trained fitness personnel. Initial and follow-up evaluations are required to assess gains in fitness.

Policy for Admission of High School Students to College Courses

Eligibility

Only those students who meet the following criteria will be allowed to apply for admission to college General Studies courses; approval is not automatic.

Grade level — 11 or 12

Test Scores

Grade 11 — PSAT/SAT I or achievement test score required

Grade 12 — PSAT/SAT I/ACT scores required

High school credits

Grade 11 — 12 units completed, including 8 required courses

Grade 12 — 13 units completed, including 10 required courses

Grade average in required courses (English, social studies, math, science) — at least a "B," with no failing grades in these areas.

Acceptable reasons for enrollment

Advanced study beyond that which is offered in the high school curriculum.

Elective credit in areas not offered in the high school curriculum.

Early college credit; high school credits completed.

Completed application — on file in General Studies, prior to the beginning of the term's classes.

Available Courses

Eligible high school students may enroll in one college course per term, if approval is granted and space permits. Courses may be selected from any of the college General Studies offerings except GES 101,102,103, GES 211,212,213, and courses restricted to specific student groups. The instructor's permission is required for admission to certain advanced-level courses.

Course Credit

High school students have the opportunity to take college courses for which college credit can later be awarded. High school students who later enroll in the North Carolina School of the Arts College Division may receive advanced placement credit for college courses completed successfully with a grade of "C" or better when these courses are not part of the basic high school requirements. Those high school students who leave the North Carolina School of the Arts upon completion of their secondary education may submit for transfer credit the college courses taken at NCSA for which a grade of "C" or better was achieved. Final decisions regarding the granting of transfer credit from the School are, as always, made by the receiving institution. In addition to the transcript of all work done at NCSA, a separate letter of explanation regarding the college-level work will be supplied, upon request of the student, to the receiving institution for those high school students who have successfully completed college courses for which they may qualify to receive college credit.

College Degree Course Requirements

Standards of Achievement and Evaluation

During each term of the academic year, the usual General Studies program of the college student consists of four semester hours, each course usually carrying two semester hours of credit. The student will thus have earned twelve semester hours at the end of each year. Independent study courses or special seminars may vary from one semester hour to two semester hours of credit depending upon the nature of the course.

Satisfactory General Studies Progress Requirements

Students who have completed half the General Studies requirements for their degree must maintain a 2.0 cumulative average and a 2.0 term average each term in General Studies courses. A student who fails to achieve either a 2.0 cumulative or a 2.0 per term average will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 2.0 for two consecutive terms will be dismissed from the degree program.

Students who have not completed half the General Studies requirements for their degree must maintain a 1.8 cumulative average and a 1.8 term average each term in General Studies courses. A student who fails to achieve either a 1.8 cumulative or a 1.8 term average for a given term will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 1.8 for three consecutive terms will be dismissed from the degree program.

Basic Requirements for the Bachelor of Fine Arts and Bachelor of Music

Qualified college students who wish to pursue a bachelor's degree while receiving professional arts training may enroll in the college degree program. The major portion of the degree student's work is in applied training in the individual arts area; the remaining study toward the degree is classified as non-applied and consists of the following school-wide requirements:

Clear demonstration of competence in reading, writing, and oral communication skills.

Writing and oral discussion are stressed throughout the General Studies program; proficiency in oral communication is particularly encouraged in the arts areas.

College-level training in reading, writing, and oral communication is provided in General Studies 101,102,103, the satisfactory completion of which is a requirement for the bachelor's degree. Entering students who present test scores, or high school records which indicate below-average work in English and related subjects are required to take an English Placement Test. Those who perform satisfactorily on the test enroll in General Studies 101; those who do not must also enroll in ENG 100, a non-credit tutorial course stressing reading, writing and study skills. The student's progress will be reevaluated at the end of each term.

General Studies (GES) 101,102,103: Critical Perspectives

The goal of Critical Perspectives is to develop students' powers as critical, creative and active (rather than passive) thinkers. They will achieve this goal by reading works by American, European and third-world writers, most of which focus upon issues in the arts. While the readings are tailored to shed light on ways that artists perceive issues in art and the community of which they are a part, emphasis will be placed on the students' writing of critical, analytical, argumentative and persuasive essays. The students will explore definitions of art and artists, and develop the capacity to view every work of art as a "text" that is available for analysis. As writers they will learn to effectively articulate that analysis and to question the authority of the text itself.

GES 101: Critical Perspectives: Art as Argument (2 Credits)

An introduction to argumentative and persuasive writing and thinking. Students will read argumentative and persuasive essays by artists from a variety of disciplines and write argumentative essays in response to issues raised in the readings. The students will, in each essay, be required to incorporate at least one element of research, and learn basic research and citation skills.

GES 102: Critical Perspectives: Poetry as Argument (2 Credits)

An introduction to analytical thinking and writing about poetry as an art form. Students will learn to listen critically to poetry and "unpack" a poetic text, and argue their interpretation of a poem persuasively. A significant part of the term will concern applying basic theoretical perspectives to textual interpretation. Students will consider poetry itself as a form of argumentation. Prerequisite: GES 101 or equivalent.

GES 103: Critical Perspectives: Literature as Argument (2 Credits)

An introduction to plays, short stories and novels about artists whose visions reflect shifting and evolving social concerns or who have provocative ideas about the meaning of art. The students will assume that literary texts carry within them arguments or debatable truths—some overt, some embedded or subtextual. Students are expected to continue to argue, in their essays, issues about these texts that are based upon analytical thinking. Prerequisite: GES 101 or equivalent.

An awareness of major concepts which have shaped the intellectual tradition in the humanities and the arts.

Through the Foundations courses (General Studies 211,212,213), students investigate and evaluate works and ideas that have had historical importance and are of particular relevance to contemporary life.

General Studies (GES) 211,212,213: Foundations of Western Thought

A three-term examination of some fundamental ideals and views of the world which have been and continue to be influential in motivating both thought and action, including artistic creation. As its title indicates, the primary focus is on the Western intellectual and artistic tradition but significant attention is also given to texts of non-Western origin, both because of their intrinsic importance and in order to introduce the thought that ideas and values with which the student may be most familiar are not, after all, the only, or perhaps even the best, options. In the Fall (GES 211), under the title "Religious World Views," the course examines a variety of ways in which people have conceived their relations with and appropriate responses to the realm transcending the ordinary world of the senses. The Winter term of the course (GES 212), "Self and Society," shifts attention to social ideals and to conceptions of the connections and tensions between the individual and society. Finally, in the Spring term (GES 213), "Concepts of Style" examines ideals of art and conceptions of the nature of artistic creativity—ideals and conceptions which, like those investigated in the previous terms, have energized people and are proving to be sources of enduring significance. Prerequisite: GES 101,102,103 or permission of instructor.

GES 211: Religious World Views (2 Credits)

Core readings or works: Selections from the Hebrew Bible, The Iliad, the Christian New Testament, The Dhammapada, The Bhagavad-Gita.

GES 212: Self and Society (2 Credits)

Core readings or works: Selections from Plato's "Republic," Dante's "Inferno," Shakespeare's "King Lear," Voltaire's "Candide," Mozart's "The Marriage of Figaro," Marx and Engels' "Communist Manifesto," Freud's "Civilization and Its Discontents."

GES 213: Concepts of Style (2 Credits)

Core readings or works: Racine's "Phaedre," Goethe's "Faust," Part I; Wagner's "Tristan and Isolde," Nietzsche's "The Birth of Tragedy," Stravinsky's and Nijinsky's "Rite of Spring," T.S. Eliot's "The Wasteland."

An informed sense of the individuality of the inter-relatedness of major areas of knowledge, through study in each of the following three divisions:

Fine Arts/Humanities

Social/Behavioral Sciences

Mathematics/Natural Sciences

Each arts area, in cooperation with the Division of General Studies, sets more specific, sometimes additional non-applied requirements appropriate to the particular field of study. See the descriptions of degree requirements in each arts area for further information.

Course Descriptions

All courses listed may not be offered each year. Lists of courses available in any given year may be obtained from the General Studies office.

General Studies (GES) 101,102,103: Critical Perspectives (2 Credits per Term) (See previous)

General Studies (GES) 211,212,213: Foundations of Western Thought (2 Credits per Term) (See previous)

Humanities

Humanities (HUM) 121,122,123: The Arts in Context (2 Credits per Term)

An examination of major historical periods and the artistic styles which characterize them, with particular attention to visual arts, music, literature, drama, and ideas as integral elements of world cultures.

HUM 121: The Ancient and Early Christian Worlds

HUM 122: The Medieval and Renaissance Worlds

HUM 123: The Modern World

Humanities (HUM) 290: Topics in the Humanities (2 Credits)

One-term intensive studies in which the instructor and students are challenged to examine some facet of the Western humanistic tradition. Prerequisite: permission of the instructor.

History and Criticism of Art, Film and Theatre

Art History (ARH) 101,102,103 (2 Credits per Term)

A three-term historical survey of the development of painting, sculpture, and architecture.

ARH 101: Ancient and Christian

ARH 102: Medieval through Renaissance

ARH 103: Baroque to Modern

Cinema (CIN) 237: Film Art and Genre (2 Credits)

A course in viewing, discussing and studying selected films. Director as *auteur*, problems inherent in film as art, film techniques and the generic approach to film study are lecture topics. *Auteurs* and genres change yearly. Prerequisite: GES 101,102 or permission of instructor.

Cinema (CIN) 238: Film History (2 Credits)

Basic introduction to film history from its beginnings through the 1930s with focus on international aesthetic and technological developments. Emphasis is on the narrative fiction film. Prerequisite: GES 101,102,103 or permission of instructor.

Theatre History (THH) 241: Primitive Ritual to Neoclassical France (2 Credits)

An examination of the origins of theatre in ritual, and the establishment and continuity of the classical theatre tradition. The course begins with a brief consideration of rituals past and present, followed by a more detailed study of the beginnings of Western theatre in Ancient Greece and Rome, and the continuation of the classical influence in Renaissance Italy and Neoclassical France. Accounts of primitive ritual as well as representative scripts and stages are juxtaposed with recent theatrical productions derived from these classical and neoclassical sources. Prerequisite: GES 101,102 or equivalent.

Theatre History (THH) 242: Shakespeare to Ibsen (2 Credits)

A comparative study of theatricality and realism. The dramatic worlds of Shakespeare, Western opera, Japanese theatre, comedy of manners, and melodrama are contrasted with the Realism that emerged in the staging and plays of Ibsen, Chekhov, and Shaw at the end of the 19th century. Prerequisite: GES 101,102 or equivalent.

Theatre History (THH) 243: 20th Century Theatre (2 Credits)

A study of the broad eclecticism of the 20th century. Topics include a survey of the theatre architecture and design & production styles; social/political theatre; theatre of the absurd; the influence of futurism, dadaism, surrealism and multimedia on the performing arts; interculturalism and ethnic diversity in the theatre. Prerequisite: GES 101,102 or equivalent.

Writing and Literature

English (ENG) 100: Learning and Academic Skills Laboratory (No Credit)

A course designed to assist students in improving learning skills through application of the basic principles of learning, and in overcoming deficiencies in analysis, reading and writing.

English (ENG) 250: Practical Writing (2 Credits)

A workshop in good, plain writing for college juniors and seniors. Through a practical study of usage and style, and techniques of planning, organizing, editing and revising written work, students will improve their skills and gain self-confidence for professional and personal writing. Prerequisite: GES 101,102,103 or equivalent.

English (ENG) 254,255,256: Fiction Writing (2 Credits per Term)

A study of the basic methods of narrative and of fiction writing and the writing of personal narratives and short stories. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisite: GES 101,102,103 or permission of instructor.

English (ENG) 257,258,259: Poetry Writing (2 Credits per Term)

A study of a variety of types of verse composition and the writing of poems of many kinds. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisite: GES 101,102,103 or permission of instructor.

English (ENG) 260: Topics in Creative Writing (2 Credits per Term)

A series of one-term offerings on specific types or forms of creative writing more advanced or complex than those covered in general courses. Some topics will appeal to students with specialized arts and literary interests. Some others are for general interest students who have completed an introductory course and want more advanced instruction. Prerequisite: GES 101, 102,103, and one of the following: ENG 254-259, or permission of instructor, who may request a recent writing sample.

Literature (LIT) 104: Introduction to World Literature (2 Credits)

A study of literature from a variety of world traditions. Topics vary from year to year; however, the course focuses on the development of skills in text analysis, writing, and discussion and is intended primarily for first-year college students who have completed GES 101.

Literature (LIT) 220: Literature in English (2 Credits)

The study of a variety of texts from English, American and other literature written in English. The course focuses on the work of a writer, group of writers, region, period, genre or theme. Prerequisite: GES 101,102,103 or equivalent.

Literature (LIT) 230: Literature in Translation (2 Credits)

The study of a variety of texts from world literature. The course focuses on the work of a particular writer, group of writers, country, period, genre or theme. Prerequisite: GES 101,102,103 or equivalent.

Literature (LIT) 240: Comparative Literature (2 Credits)

The study of a variety of texts from world literature. Works are selected for correspondences of themes, subjects, styles and other relevant issues, regardless of boundaries of nation or language. Prerequisite: GES 101,102,103 or equivalent.

Literature (LIT) 290: Topics in Dramatic Literature (2 Credits)

A series of one-term studies of individual playwrights, groups of playwrights, periods. Subjects vary each term and year. Prerequisite: GES 101,102,103 or equivalent.

Modern Foreign Languages**French (FRE) 101,102,103: Elementary French (2 Credits per Term)**

An introduction to the French language with the goal of oral proficiency. The major emphasis is on spoken French, basic grammar and vocabulary building which will provide the student with necessary language skills to function on a basic level in a French-speaking country. The student will also learn about cultural elements of the country and its people. Prerequisite for FRE 102: FRE 101 or permission of instructor. Prerequisite for FRE 103: FRE 102 or permission of instructor.

French (FRE) 201,202,203: Intermediate French (3 Credits per Term)

Continuation of structural skills and vocabulary as needed for expanded understanding and production of the French language. Reading of contemporary literature, which will help familiarize the student not only with the everyday language, but also with current issues and the way French people feel, think, and act. Prerequisite: FRE 101,102, 103 or equivalent.

Advanced-level tutorials are available in French conversation, literature or culture, tailored to the interests of the individual student. By permission of the instructor.

German (GER) 101,102,103: Elementary German (2 Credits per Term)

An introduction to the German language with the goal of oral proficiency. The major emphasis is on spoken German, basic grammar and vocabulary building which will provide the student with necessary language skills to function on a basic level in a German-speaking country. The student will also learn about cultural elements of the country and its people. Prerequisite for GER 102: GER 101 or permission of instructor. Prerequisite for GER 103: GER 102 or permission of instructor.

German (GER) 201,202,203: Intermediate German (3 Credits per Term)

Continuation of structural skills and vocabulary as needed for expanded understanding and production of the German language. Reading of contemporary literature, which helps familiarize the student not only with the everyday language, but also with current issues and the way German people feel, think and act. Prerequisite: GER 101,102,103 or equivalent.

Advanced-level tutorials are available in German conversation, literature or culture, tailored to the interests of the individual student. By permission of the instructor.

Italian (ITA) 101,102,103: Elementary Italian (2 Credits per Term)

An introduction to Italian, with emphasis on the spoken language. Attention is given to pronunciation, conversation

skills, basic grammar, and the culture from which the language derives. Prerequisite for ITA 102: ITA 101 or permission of instructor. Prerequisite for ITA 103: ITA 102 or permission of instructor.

Italian (ITA) 201,202,203: Intermediate Italian (3 Credits per Term)

Continuation of introduction of all essential Italian grammar. Increased conversational fluency through practice of structures and vocabulary. Additional literary and cultural materials. Prerequisite: ITA 101,102,103 or equivalent.

Advanced-level tutorials are available in Italian conversation, literature or culture, tailored to the interests of the individual student. By permission of the instructor.

Philosophy

Philosophy (PHI) 101: Introduction to Philosophical Thinking (2 Credits)

A course which concentrates on critical thinking skills and close reading and analysis of texts. Readings will be taken from works of philosophy and of other areas of inquiry where philosophical thinking is employed; some attention will also be given to the basic concepts of formal logic. The course is designed for first-year college students; no prerequisite.

Philosophy (PHI) 211: Readings in Ancient Philosophy (2 Credits)

An examination of the birth of philosophical thought in the West, with major attention given to the metaphysics and ethics of Plato and Aristotle. Prerequisite: GES 101 or permission of instructor.

Philosophy (PHI) 212: Readings in Medieval Philosophy (2 Credits)

An examination of the major philosophical traditions of the Middle Ages, with some discussion of the cultural and social context of the philosophers to be studied. Prerequisite: GES 101 or permission of instructor.

Philosophy (PHI) 213: Readings in 17th-, 18th- and 19th-Century Philosophy (2 Credits)

A study and discussion of representative thinkers of the period, including Descartes, Hume, Kant, Hegel and Schopenhauer. Prerequisite: GES 101 or permission of instructor.

Philosophy (PHI) 214: Readings in Contemporary Philosophy (2 Credits)

A study of thinkers who represent such major trends in philosophy as positivism, the phenomenological movement, existentialism, pragmatism, and linguistic analysis; plus an examination of writers who cannot be easily classified, e.g., Wittgenstein and Ernst Cassirer. Prerequisite: GES 101 or permission of instructor.

Philosophy (PHI) 224: Metaphysics and Mysticism (2 Credits)

Eastern and (primarily) Western perspectives on what is ultimately real and how it can be known. Readings and authors studied vary, but can be expected to include: Plato, Buddha, Spinoza, Descartes, Berkeley and Kant, among others. Prerequisite: GES 101 or permission of instructor.

Philosophy (PHI) 225: Moral and Political Philosophy (2 Credits)

A focus on the questions: What is a good life and a good society? What is right and wrong? Why be moral? The readings are derived from the chief sources of Western ethics: The Bible, Plato, Augustine, Rousseau, Kant, Mill and Hobbes. Prerequisite: GES 101 or permission of instructor.

Philosophy (PHI) 226: Philosophy of Religion (2 Credits)

An examination of Eastern and Western religious ideas, with a large segment of the course given over to problems concerning the nature of religious knowledge, the nature and existence of God, the problem of evil. Prerequisite: GES 101 or permission of instructor.

Philosophy (PHI) 227: Philosophy of Art (2 Credits)

An examination of classical and contemporary theories of the nature of art and artistry. Prerequisite: GES 211 and 212.

Philosophy (PHI) 290: Topics in Philosophy (2 Credits)

An examination of current problems or thinkers in philosophy, particularly, but not exclusively, in the areas of the philosophy of mind and philosophy of art and art criticism. Offered in the Spring Term, in alternate years. Prerequisite: GES 101 or permission of instructor.

Social Sciences

Social Science (SOS) 124,125,226: American Cultural Studies (2 Credits per Term) (Offered as needed.)

SOS 124: A survey of American culture and society from 1776 through the Civil War era, with emphasis on the development of distinctively American ideas, institutions and art.

SOS 125: A topical survey of American culture from 1880 to the present, with emphasis on what happens to American ideas, institutions and arts as the United States becomes an industrial and urban world power.

SOS 226: Specialized topics focusing on one facet of American culture. A different topic is chosen each term. Examples have included The American Political Tradition, The American South, Democracy in America. Prerequisite: GES 101,102,103 or equivalent.

Social Science (SOS) 154: Archaeology and Human Evolution (2 Credits)

A survey of the origins of ourselves and our cultures since human beings appeared on earth. The biological and environmental forces which influenced the ways our ancestors lived are reviewed. Methods by which this information has been learned and likely directions for our future as a species will be considered.

Social Science (SOS) 155: Cultural Anthropology (2 Credits)

A consideration of the interrelated parts of cultures, reasons for their creation, and why and how they change. The course also examines the functions of a culture's major symbolic systems, with special attention to the arts.

Social Science (SOS) 156: World Cultures (2 Credits)

An exploration of human cultures in one of the following regions: Africa, Asia, North or South America, Europe, or the Pacific to reveal common and unique features in lifestyles from each region. The cultures are placed in an ecological and evolutionary framework. Regional focus rotates; subjects vary each term and year. Prerequisite: GES 101,102,103; SOS 155 recommended.

Social Science (SOS) 236: European Cultural Studies (2 Credits per Term) (Offered as needed.)

Special topics (a focus on one facet of European culture; a different topic is chosen each year). Prerequisite: GES 101,102,103 or equivalent.

Social Science (SOS) 244,245,246: Contemporary World issues (2 Credits per Term) (Offered as needed.)

An examination of contemporary issues of global, national and individual importance.

SOS 244: Contemporary World Issues: Global Perspectives

An examination of major contemporary and world problems including population and food supply, war, the impact of technology, and the role of modern science. Prerequisite: GES 101,102,103 or equivalent.

SOS 245: Contemporary World Issues: The Western World in the Contemporary Age

An examination of the major national and international problems of the Western industrial nations, with emphasis on domestic political issues, economic trends and social issues. Prerequisite: GES 101, 102,103 or equivalent.

SOS 246: Contemporary World Issues: The Non-Western World in the Contemporary Age

An examination of non-Western cultures, governments and values, with special attention to problems of the Third World countries. The course will include a broad treatment of non-Western cultures as well as a special focus each year on a single non-Western culture. Prerequisite: GES 101,102,103 or equivalent.

Social Science (SOS) 290: Contemporary Issues in Anthropology (2 Credits)

A special topics course in which specific material may be changed according to class interest, but which will deal with an area of concern in anthropology and the other social sciences today. Prerequisite: GES 101,102,103 or equivalent.

Mathematics and Science

A student wishing to fulfill the all-school science/mathematics requirement may choose from the following options:

Satisfactory completion of at least one 200-level mathematics course.

Satisfactory completion of at least one science course.

Note: MATHEMATICS (MAT) 100 may be used to make up mathematics deficiencies in the the UNC minimum admissions requirements.

Mathematics (MAT) 100: Foundations of Mathematics: Algebra (No Credit)

A study of the properties of real numbers, linear equations and inequalities, graphing, polynomials and quadratic equations.

Mathematics (MAT) 100: Foundations of Mathematics: Geometry (No Credit)

A study of parallel lines and transversals, quadrilaterals, regular polygons, similarity, ratio and proportion, right triangle theorems, distance, mid-point formulas, circles, area and volume, prisms, cones, proof exercises. Prerequisite: Mathematics 100: Foundations of Mathematics: Algebra or equivalent.

Mathematics (MAT) 100: Foundations of Mathematics: Trigonometry: (No Credit)

A study of right-triangle trigonometry, trigonometric ratios and applications, the Unit Circle, fundamental identities, Law of Sines, Law of Cosines and application. Prerequisite: Mathematics 100: Foundations of Mathematics: Geometry or equivalent.

Mathematics (MAT) 201: College Algebra (2 Credits)

A study of real and complex numbers, linear, quadratic, absolute value equations and inequalities, functions and their graphs. Prerequisite: Algebra I, Geometry and Algebra II.

Mathematics (MAT) 202: College Trigonometry (2 Credits)

A study of the six trigonometric functions; the Unit Circle; radians and degrees; graphing trigonometric functions; data analysis using the TI-82 calculator; scatter plots; curve fitting; solving right triangles; oblique triangles; applications. Prerequisite: Mathematics 201 or equivalent.

Mathematics (MAT) 203: Fundamentals of Calculus (2 Credits)

An introduction to calculus for students who have completed College Algebra and Trigonometry. Among the topics studied are limits, the derivative, applications, extrema, antiderivatives, area and the definite integral. Prerequisite: Mathematics 201 and 202 or permission of instructor.

Science (SCI) 102: Light and Sound (2 Credits)

A study of the wave characteristics of light and sound with emphasis on the application of concepts to music, lighting, and color. Attention will be paid to the processes of seeing and hearing.

Science (SCI) 134: Geology of the American Landscape (2 Credits)

A study of the surface processes (rivers, glaciers, groundwater, winds, waves, etc.) that have created the diverse landscapes of the United States. Attention is paid to the artist's response to the landscape.

Science (SCI) 135: Volcanos and Earthquakes (2 Credits)

A geologic study of two major catastrophic natural phenomena—volcanic eruptions and earthquakes, their impacts on society, and what they tell us about the earth's interior and the dynamic process of plate tectonics.

Science (SCI) 136: History of Life on Earth (2 Credits)

A study of the origin of life, its evolution and major extinctions as interpreted from fossils. Emphasis is placed on major events in the evolution of vertebrates including the rise and demise of dinosaurs and the diversification of mammal groups.

Science (SCI) 154: Stars and Galaxies (2 Credits)

A study of stars—their births, lives, and deaths; the groupings of stars into galaxies; and the origin and history of the universe.

Science (SCI) 155: The Solar System (2 Credits)

A study of the planets, moons, and other objects that make up our solar system. The internal structures, external features and surface conditions of these bodies, and an examination of their origins and histories will be considered.

Science (SCI) 210: Nutrition, Behavior and Culture (2 Credits)

A study of concepts of normal nutrition as they relate to all age groups, with specific reference to the needs of young adults and performers. The cultural and behavioral aspects of nutritional patterns will be considered, using community resources when available.

Science (SCI) 221,222,223: Human Anatomy and Physiology (2 Credits per Term)

A general course designed to provide a basic understanding of the structure and function of the human body. Practical considerations are given to the arts interests of individual students. Science 221 is prerequisite to SCI 222; SCI 222 is prerequisite to SCI 223.

Science (SCI) 227: The Biology of Movement (3 Credits)

An opportunity for students to apply their knowledge of human anatomy and physiology to a detailed study of the factors involved in bringing about movement. Emphasis is on the individual's establishing an accurate self perception. Injury, real and potential, is also considered. Prerequisite: GES 101,102,103; SCI 210, 221,222,223; or permission of instructor.

Science (SCI) 240: History of Science (2 Credits)

An exploration of the work of major scientists and the contributions of various ages and cultures to the development of scientific thought. Topics vary from year to year. Topics have previously included: Charles Darwin and Evolution, History of Astronomy, Scientific Explorations. Prerequisite: GES 101 or permission of instructor.

Science (SCI) 290: Major Issues in Science (2 Credits)

A one-term course with flexible content, exploring each year a limited number of physical and biological topics/issues of current interest. Prerequisite: GES 101 or permission of instructor.

SUMMER SESSION



SUMMER SESSION

The North Carolina School of the Arts offers summer programs in dance, visual arts, filmmaking, drama and music. Specialized workshops, seminars and classes are offered for junior high school, high school and college students. These summer programs afford an excellent opportunity for in-depth study with NCSA faculty and guest teachers. Students who are interested in a performing art, but undecided as to whether to pursue a full-time professional training program leading to a career in the arts, will find the summer session valuable. Although the summer program does not guarantee acceptance into the School's regular program, any student who wishes to attend the regular School program is encouraged to audition.

Administration

William F. Rainey, Acting Director, Summer Session (1996)
B.M., North Carolina School of the Arts

Martha Teachey, Administrative Assistant (1995)
M.M., University of North Carolina at Greensboro

Dance

The School of Dance offers an intensive program for beginning, intermediate and advanced students which includes technique classes in ballet, contemporary, pointe/variations, repertory, composition, improvisation, creative movement, partnering, body conditioning, and music. The outstanding School of the Arts faculty is augmented by guest teachers.

Drama

The School of Drama offers an intensive course in theatre designed for high school and college students who wish to explore the training process for a professional acting career. Classes in acting, movement (combat, Tai Kwando), dance, voice and speech are offered. The School of Drama faculty is augmented by guest teachers.

Filmmaking

The college summer program in filmmaking stresses the conservatory approach to professional training where students work closely with professional filmmakers in a variety of areas including screenwriting, directing, producing and production. The classes have been carefully designed at both introductory and advanced levels in order to accommodate students with no prior experience as well as more advanced students. The curriculum includes classroom instruction, production and equipment lab time as well as film screenings. The School provides cameras, editing facilities, rehearsal and production areas as well as computer facilities. Instruction is provided by School of Filmmaking faculty and guest artists who are noted professionals in the film industry.

Music

The School of Music offers an intensive five-week program designed to immerse students in a wealth of musical offerings. Students will attend workshops, where they will work one-on-one and in small groups with internationally recognized artist-faculty members. Students will also take classes in music appreciation, music theory and musicianship, as well as perform in the Summer Session Orchestra, Wind Ensemble and Chorus. Admission is open to all interested music students. Courses are designed to meet the individual needs of each participant.

Visual Arts

The Visual Arts Program, which offers a five-week program for high school and beginning college students, is designed to train students in the skills and tools of visual communication. Studio classes have been carefully planned to explore the mechanical, philosophical and intellectual aspects of the arts experience in terms of the individuality of each student. The curriculum includes instruction and practice in drawing two- and three-dimensional design, sculpture and ceramics, supplemented by introductory lectures in art history, field trips and intensive work in the art laboratory.

Information and Applications

All students interested in the Summer Session, including those students who are already enrolled in the regular School program, are required to submit an application to the Summer Session office and a \$35 application fee.

Complete information about NCSA Summer Session, as well as specific requirements for admission, fees, and tuition to the various programs is published separately. For further information, contact:

Summer Session

North Carolina School of the Arts
P.O. Box 12189, Winston-Salem, NC 27117-2189
(336) 770-3204 or (336) 770-3204



STUDENTS
LIFE

DIVISION OF STUDENT LIFE

On any campus, the quality of life often affects the quality of a student's performance. Nowhere is that more true than at the North Carolina School of the Arts, where students are trained for professional careers in the performing arts.

To become a successful artist, one must also become a well-rounded person. It is the goal of the Division of Student Life to assist students in developing the skills for living which they can carry throughout life. Through social and recreational activities, counseling services, health and other educational programs, the staff seeks to provide the experiences and guidance that will help students understand themselves and the world in which they live.

In this close-knit and relatively small community, each student is a unique person, not a number. Since the campus community includes students from junior high to graduate level, a special effort is made to offer programs and services appropriate and helpful to young people at various stages of personal and professional development.

Office of the Vice Chancellor for Student Life

The vice chancellor for student life directs and coordinates the division's five subdivisions: counseling services, judicial affairs, residence life, student activities and student health. As student advocates, the vice chancellor and his staff continually evaluate student needs and interests.

William R. Donohue, Vice Chancellor for Student Life (1996)
B.A., University of Northern Iowa; M.A., Ph.D., Michigan State University

Terri Ingalls, Secretary (1995)
B.A., University of California - San Diego

Counseling Services

Counseling Services offers a variety of services to students. Counselors assist young artists in developing skills that facilitate growing as a person and as a performer. Students may make individual appointments with counselors, or participate in various groups that are offered. The kinds of concerns that may be dealt with in a counseling session include self-awareness, self-esteem, stress management, performance anxiety, relationship issues, as well as dealing with crises, such as significant depression, anxiety, or grief. Consultations are confidential except where health or safety may be threatened. The counselors bring a wide variety of experience and expertise to share with the NCSA community, and make referrals to community resources as needed.

Student Services for Students with Disabilities

One of the counselors is the officer for students with disabilities. All students or prospective students are urged to contact the counseling service for assistance with any disability that may affect living on campus or performance in any of the school's programs.

Staff

Sarah Lu Bradley (LPC, NCC), Director of Counseling, Disabled Student Services Officer (1971)
B.A., Greensboro College; M.R.E., Duke University; M.Ed., Counseling, University of North Carolina at Greensboro

Kirtan Coan (LPC), Counselor (1997)
B.A., University of North Carolina at Wilmington; M.S.W., University of North Carolina at Chapel Hill

Judicial Affairs and Special Projects

The Office of Judicial Affairs and Special Projects provides interpretation of the Student Code of Conduct found in the Campus Life Handbook and investigates alleged violations to ensure all students equal protection and due process. The director of Judicial Affairs meets with students who receive citations, facilitates any appeals reports findings to the appropriate hearing board and the vice chancellor for student life. The director levies some sanctions and recommends others, and also supervises students who are placed on probation.

Other duties of the office include advising middle school and high school day students, chairing the campus committee on AIDS education (C.A.R.E.) serving as hearing officer for the Housing Review Board, and chairing the Residency Appeals Committee.

Martha Goff White, Director of Judicial Affairs and Special Projects (1980)
B.A., M.Ed., Ed.S., University of North Carolina at Greensboro

Residence Life

The Residence Life program at the North Carolina School of the Arts is designed to provide a rich living and learning experience in an institution where high school, undergraduate and graduate students are on one campus, training for professional careers in the performing arts.

Residence Life cooperates with the campus at large to provide a community environment conducive to personal and professional growth. Developmental programming, residential safety, an inviting physical environment and enhancement of positive self-esteem for students are means through which the Residence Life program promotes the sense of community.

College students are housed either in a six-building complex where there are double and single rooms or in the NCSA apartments. Students of the various arts areas are mixed to enable them to learn from one another the rigors of the different arts disciplines. Professional residence life staff members live in the residence halls to provide support and maintain rapport with the students.

High school students live in two residence halls. Each hall has two apartments for live-in professional staff. This staff gives special attention to the legal responsibilities that the North Carolina School of the Arts bears in its "in loco parentis" role with high school students. The residence life staff works with the campus community in the administration of the Student Code of Conduct.

The professional staff is assisted by a staff of student residence assistants (RAs) who are trained in providing recreational and educational programs. The RAs live on the halls and give support and assistance to the other students in residence.

Both the college and high school halls have lounge areas for recreational and educational programming, TV viewing, and informal contact with students and staff. Each area has kitchen and laundry facilities.

Students are responsible for and are expected to manage their own time, attend class regularly, do homework, maintain personal well-being, and observe the campus social rules and regulations as outlined in the Student Code of Conduct in the Campus Life Handbook.

All high school students who do not live locally with parents or guardians must live on campus and participate in the meal plan.

All freshman and sophomore college students MUST reside in housing provided by the School and participate in the board plan for a minimum of two years unless they are members of one of the following groups:

Students who are married or living with a dependent;

Students who are domiciled with family within 40 miles of the campus at the time of their enrollment;

Special students.

Any student who is in one of the above classifications may apply to live off campus. All college students who are not in the above categories will be assigned to on-campus housing and the meal plan. The Housing Review Board will hear appeals from college students who are required to live on campus and may grant exemptions in cases of medical, psychological or other highly exceptional reasons. This board meets at the end of each term, to hear appeals for the following term.

Staff

C.D. Merricks, Director of Residence Life (1987)

B.A., Radford University; M.E., University of Missouri - Columbia; Ph.D., University of Virginia, Charlottesville

Carol Cooper, Assistant Director of Residence Life (1992)

B.S., Longwood College; M.Ed., College of William and Mary

Amy Burgiss, Secretary (1993)

B.A., Salem College

Dale Friese, Coordinator for Residence Life - High School (1994)

A.S., B.S., Lees-McRae College

Amoreena Brewton, Coordinator for Residence Life - High School (1996)

B.A., Coker College

Dennis Friese, Coordinator for Residence Life - High School (1997)

B.S., Radford University

Allison Kowalski, Coordinator for Residence Life - High School (1997)

B.A., Emory University

John Austin, Coordinator for Residence Life - College (1994)

B.A., Lenoir-Rhyne College

Dawn Barker, Coordinator for Residence life - College (1996)

B.A., Appalachian State University; M.A., Appalachian State University

Joe Nance, Maintenance Mechanic (1989)

B.A., Winston-Salem Bible College; M.Div., Livingstone College; A.D., Forsyth Technical Community College

Stanley Martin, General Utility Worker (1989)

Duval High School

Student Activities

The office of Student Activities offers social, educational, cultural and recreational activities to meet student needs and interests outside the arts studio and the academic classroom.

A student programming board, Picklelittle Entertainment, assists the staff in planning campus activities and entertainment. Dances, films, concerts, comedy shows and other performances are among the campus entertainment opportunities available. Students volunteer to be involved in planning and organizing such events. One benefit is the development of leadership abilities.

Recreational opportunities at NCSA are abundant. Student Activities operates the Student Commons, a central gathering place. Besides the student cafeteria and a snack bar, the Commons also houses a gymnasium, fitness rooms, a Nautilus room, a games room and a swimming pool. Student Activities also maintains two outdoor tennis courts, an outdoor basketball court, an outdoor volleyball court.

The Coffeehouse, also known as the "What," is where students gather for relaxed conversation and entertainment by their fellow students.

Soon construction will begin on a new fitness center, which will house a swimming pool, cardiovascular and weight equipment rooms, and a basketball court with a climbing wall. The Student Commons will also be completely renovated.

Student Activities organizes local, overnight and occasional extended trips. These range from trips downtown to see professional dance and theatre performances to day trips to the North Carolina Zoo to ski trips to the Blue Ridge Mountains to weekend trips to Myrtle Beach. Regular trips to local shopping centers and malls are scheduled.

This department coordinates the publication of a weekly calendar, a monthly newsletter, Portfolio, and the NCSA yearbook. The staff also trains Student Orientation Leaders who help new students learn about the School, and coordinates student organizations.

Staff

Douglas Patterson, Director of Student Activities (1984)
B.S., Union College; M.Ed., University of Virginia

Lauren Whitaker, Assistant Director of Student Activities (1990)
B.J., University of Missouri

April Moore, Secretary (1992)
Wilkes Central High School

Debbie Phillips, Recreation Manager (1992)
B.S., Guilford College

Student Health Services

Student Health Services (SHS) offers campus-wide health education, direct medical service and medical/psychiatric referrals which provides for its students a comprehensive health care delivery system. The staff consists of two mid-level practitioners who, through academic and clinical training, are qualified to perform many medical and surgical tasks traditionally carried out by physicians. Other staff include: an LPN (nurse), certified athletic trainer, nutritionist, part-time pharmacist, supervising physicians (on contract) and an office manager. Ongoing relationships have been established with various medical specialists in the community to assure prompt quality care when the need arises. The operations of SHS are governed by guidelines and regulations established by the American College Health Association, N.C. Pharmacy Board, N.C. Medical Board and the N.C. Department of Health.

Located in Sanford Residence Hall, the SHS facility includes physical therapy/treatment rooms and limited laboratory/pharmacy, and a short term observation unit. Services through SHS are available Monday-Friday from 8 a.m. to 5 p.m. Emergency on-call care is available at night and on weekends and is accessed through the residence life staff or campus police.

Funding for health services comes primarily from student health fees. To offset the cost of supplies and medications, charges are assessed for laboratory tests, prescription medications, physical therapy treatment and special procedures. Payment for all charges are due within 10 working days. Any bill not paid within this time frame will be assessed a \$2 late fee. An itemized statement for health service charges may be obtained upon request by writing to the director of Student Health Services.

Health and accident insurance is not included in the Student Health Services fee. However, all students are required to be covered by health and accident insurance. Information regarding the school policy or an insurance waiver may be obtained at Student Health Services.

Staff

Gale L. Harkness, PA-C, Director (1998)

B.S., Greensboro College; P.A. Licenseure, Bowman Gray School of Medicine (1972)

Kellie J. Pouncey, Office Manager (1998)

Associate Degree in Applied Science for Medical Assistance

Ann B. Potter, Nurse Practitioner (1991)

B.S.N., F.N.P., The University of North Carolina-Chapel Hill; M.S.N., The University of North Carolina-Greensboro

Regina Tilley, Nurse (1998)

L.P.N., Wyoming County Vocational Technical Center

John Lavender, M.S., ATC, Athletic Trainer (1998)

B.S., Elon College; M.S., Appalachian State University

Suzanne Miller, Nutritionist (1998)

B.S., Rochester Institute of Technology, R.D.

Sally Blackburn, R.Ph., Pharmacist (1998)

Lee Rocamora, M.D., Supervising Physician (1988)

Guy Monteleone, MD, Sports Physician (1997)

SEMANS LIBRARY

The library, located in the Workplace, is named in honor of Dr. and Mrs. James H. Semans, who have been friends and supporters of the North Carolina School of the Arts since its inception.

The purpose of the library is to support the educational programs of the School. Among the services offered by the staff are group and individual bibliographic instruction, reference assistance, and inter-library loan. The library has a computerized catalog and circulation system, which offers Internet and on-site access to library holdings as well as connections to other state and national library catalogs. The library also provides access to indices and reference sources via the World Wide Web and on CD-ROM.

The library maintains a core collection of materials in most subject areas, although special emphasis has been placed on developing collections in the performing and visual arts. The 113,000 volume book collection is particularly strong in drama, film, theatre history and design, costume, dance, the fine arts, and the literature of music. The library subscribes to over 480 periodicals and holds over 8,000 bound volumes of back issues of magazines and journals. The moving image collection includes over 2,500 videotapes and laserdiscs. The music library also holds 41,000 scores, including critical editions of the works of the great composers, and 38,000 sound recordings. A viewing room provides facilities for studying films in both video and laserdisc formats. Listening facilities for sound recordings in a variety of formats are provided in the music library area.

Staff

Vicki L. Montle, Library Director (1992)
B.A., University of Virginia; M.L.S., Indiana University

Leslie Kamtman, Music Librarian (1989)
B.A., Vassar College; M.L.S., Columbia University

Gayl Pearman, Head of Technical Services (1979)
B.A., Greensboro College; M.S.L.S., University of North Carolina at Greensboro

Susan D. Keely, Reference and Bibliographic Instruction Librarian (1996)
B.A., University of North Carolina at Greensboro; M.S., Library Science, University of North Carolina at Chapel Hill

Christia Thomason, Music/AV Cataloging Librarian (1997)
B.S., Indiana University; M.L.S., Indiana University

Patrice Slattery, Archivist (1997)
B.A., Newton College of the Sacred Heart; M.L.S., Simmons College

Support Staff

Jerelene Richards, Head of Serials & Interlibrary Loan Services
Sarah Salzwedel, Head of Circulation & Reserves
Deborah Alexander
Sandra Davis
Jean McDonald
Mick Scott
Joe Stewart

OFFICE OF ADMISSIONS

Kelye Bush, Director of Admissions (1998)

Valerie Cobler, Assistant Director of Admissions (1967)

Pat Winebarger, Administrative Assistant (1977)

Caroline Hanes, Admissions Assistant/Recruitment Counselor (1994)

Alphie Guess, Multi-Cultural Admissions Officer (1997)

The mission of the North Carolina School of the Arts is to train students for professional careers in the arts. The School, therefore, seeks to enroll students with demonstrated talent and potential in dance, design & production, drama, filmmaking, music or the visual arts at the college and high school levels, and at the master's level in design & production and music. In addition, eighth grade students may enroll in dance. Consideration is given to the applicant's ability to meet the North Carolina School of the Arts graduation requirements and standards of performance.

The Admissions Committee consists of the director of admissions, the appropriate arts dean, the dean of general studies and a representative from student life. This committee bases its decisions on the results of the audition/interview/portfolio evaluation plus the applicant's arts and academic achievements, potential for future artistic development, and character. In addition, college degree applicants must satisfy the North Carolina School of the Arts institutional academic requirements, as well as the Minimum Admissions Requirements for the University of North Carolina.

While the North Carolina School of the Arts complies with a legislative mandate to maintain an enrollment of 50 percent in-state (North Carolina) residents, it is important to recognize that the other 50 percent of the enrollment represents talented students from throughout the United States and many foreign countries. The North Carolina School of the Arts encourages applications from talented students, regardless of their residence status.

Programs Of Study

The High School Program

The North Carolina School of the Arts high school program is accredited by the Southern Association of Colleges and Schools. Students may specialize in dance, drama, music or the visual arts and receive concentrated training in their arts area. At the same time, students take the traditional academic coursework in fulfillment of the high school diploma requirements of the state of North Carolina.

The music and dance programs may begin at the eighth-grade level, the visual arts program at grade 11, and the drama program at grade 12. The visual arts and drama programs are primarily open to North Carolina residents with only limited space for out-of-state students. An audition/interview and, where appropriate, a review of the applicant's portfolio are required for admission. A North Carolina School of the Arts Board of Trustees policy requires that all students, beginning at the ninth-grade level, live on campus in the residence halls or with parents and/or legal guardians. On-campus housing is not available for eighth grade students. Students accepted into the eighth grade program must live at home within a commuting distance.

The College Program

The NCSA college division is accredited by the Southern Association of Colleges and Schools and is one of the 16 constituent campuses of the University of North Carolina. The undergraduate curriculum includes specializations in dance, Design & Production, drama, filmmaking and music. Students in dance, design & production, drama and music may enroll in a program which leads to a bachelor's degree or a college Arts Diploma. Students in filmmaking must meet the requirements for a bachelor's degree. The Arts Diploma is not offered in the School of Filmmaking. Graduate degrees are offered in design & production (Master of Fine Arts) and in music (Master of Music).

An audition and/or interview, and, where appropriate, a review of the applicant's portfolio of visual arts/design works, are required for admission. In addition, applicants for the undergraduate division must submit official proof of high school graduation or the GED. Applicants for the graduate division must have an appropriate undergraduate degree.

All freshman and sophomore college students MUST reside in housing provided by the School and participate in the board plan for a minimum of two years unless they are members of one of the following groups:

Students who are married or living with a dependent;

Students who are domiciled with family with 40 miles of the campus at the time of their enrollment;

Special students.

Any student who is in one of the above classifications may apply to live off campus. All college students who are not in the above categories will be assigned to on-campus housing and the meal plan. The Housing Review Board will hear appeals from college students who are required to live on campus and may grant exemptions in cases of medical, psychological or other highly exceptional reasons. This board meets at the end of each term, to hear appeals for the following term.

Applicants must meet the North Carolina School of the Arts' academic requirements, as well as the Minimum Admissions Requirements of the University of North Carolina.

Academic Requirements

Combined SAT or an ACT composite score is required for degree program applicants. These requirements do not apply to applicants for the college Arts Diploma.

Minimum Admissions Requirements of the University of North Carolina

The following admissions requirements apply only to applicants who apply for admission into the COLLEGE DEGREE PROGRAM. They do not apply to high school applicants or to applicants for the College Diploma Program.

HIGH SCHOOL GRADUATES FROM CLASSES OF 1988 AND 1989 who wish to be admitted to the College Degree Program, have passed the audition/interview and submitted SAT or ACT scores, may be admitted to the Bachelor's Degree Program, provided that they have successfully completed in grades 9-12:

In ENGLISH, four (4) course units emphasizing grammar, composition and literature;

In MATHEMATICS, two (2) course units, including algebra I and one (1) additional course unit;

In SCIENCE, two (2) course units, including one (1) physical science and one (1) biological science;

In SOCIAL STUDIES, two (2) course units, including one (1) U.S. History; an applicant who does not have the unit in U.S. history may be admitted on the condition that at least three (3) semester hours in that subject be passed by the end of the sophomore year.

FOR THE CLASS OF 1990 AND BEYOND, the following courses will be required for admission, in addition to passing the audition/interview and submitting SAT or ACT scores:

In ENGLISH, four (4) course units emphasizing grammar, composition and literature;

In MATHEMATICS, three (3) course units including algebra I, algebra II and geometry, or a higher level mathematics course for which algebra II is a prerequisite;

In SCIENCE, three (3) course units including:

at least one (1) unit in a life or biological science (for example biology),

at least one (1) unit in a physical science (physical science, chemistry, physics),

at least one (1) of these must be a laboratory course;

In SOCIAL STUDIES, two (2) units, including one (1) in U.S. History - an applicant who does not have the unit in U.S. History may be admitted on the condition that at least three (3) semester hours in that subject be passed by the end of the sophomore year.

In addition, it is recommended that prospective College Degree complete at least two (2) course units in one (1) foreign language, and take one (1) foreign language course unit and one (1) mathematics course unit in the 12th grade.

SPECIAL NOTE: College Freshman applicants and Transfer applicants who do not meet the University Minimum Admissions Requirements listed above may be admitted under special consideration as an exception to the University Minimum Admissions Requirements, in accordance with the criteria established by the Board of Governors of the University of North Carolina. All questions pertaining to special consideration and/or exceptions should be directed to the North Carolina School of the Arts Office of Admissions. Special consideration is based on previous academic record and demonstrated exceptional artistic talent and potential.

College Degrees and Diplomas

The Bachelor of Fine Arts (B.F.A.) program in Dance is a four-year program offering specializations in ballet or contemporary dance. For specific course information, please refer to the Dance section of this Bulletin.

The Arts Diploma program in Dance is a four-year college-level program offering specializations in ballet or contemporary dance. Students take the same dance curricula as those enrolled in the B.F.A. program, but have no academic coursework requirement.

The Bachelor of Fine Arts (B.F.A.) program in Design & Production is a four-year program offering specializations in scene design, costume design, costume technology, lighting design, stage management, scene painting/properties, technical direction, sound design and engineering, production film design, or wig and makeup design. For specific course information, please refer to the Design & Production section of this Bulletin.

The Arts Diploma program in Design & Production is a four-year college-level program. Students take the Design & Production curricula, but have no academic coursework requirement.

The Master of Fine Arts (M.F.A.) program in Design & Production is a three-year graduate program offering specializations in scene painting, scene design, costume design costume technology, technical direction, sound design and engineering production film design, or wig and makeup design. For specific course information please refer to the Design & Production graduate section of this Bulletin.

The Bachelor of Fine Arts (B.F.A.) program in Drama is a four-year program offering specializations in acting and a directing option beginning in the third year. Transfer students must have the equivalent of the first two years of actor training. For specific course information, please refer to the Drama section of this Bulletin.

The Arts Diploma program in Drama is a four-year, college-level program offering a specialization in acting. Students take the same drama curriculum as those enrolled in the B.F.A. program, but have no academic coursework requirement.

The Bachelor of Fine Arts (B.F.A.) program in Filmmaking is a four-year program. For specific course information please refer to the Filmmaking section of this Bulletin.

The Bachelor of Music (B.M.) program is a four-year program offering specializations in bassoon, violoncello, clarinet, composition, double bass, flute, guitar, horn, oboe, organ, piano, percussion, saxophone, trombone, trumpet, tuba, viola, violin, or voice. For specific course information, please refer to the Music section of this Bulletin.

The Arts Diploma program in music is a four-year, college-level program offering majors in bassoon, violoncello, clarinet, composition, double bass, flute, guitar, horn, oboe, organ, piano, percussion, saxophone, trombone, trumpet, tuba, viola, violin, or voice. Students take the same music curricula as those enrolled in the B.M. program, but have no academic requirement.

The Master of Music (M.M.) program is a two-year graduate program offering specializations in music performance in bassoon, violoncello, clarinet, double bass, flute, horn, oboe, piano, saxophone, trombone, organ, trumpet, tuba, viola and violin. Graduate specializations are also offered in percussion, guitar performance, voice performance, orchestral conducting, and film music composition.

Transfer Students

College students who wish to transfer from other institutions of higher education must comply with the audition and other entrance requirements. College courses carrying a "C" or better grade may be considered for transfer credit.

High school transfer students are given full credit value for high school units satisfactorily earned in grades 9 through 12 from an accredited secondary school.

Upon enrollment in the North Carolina School of the Arts, the transfer student, whether high school or college, is placed at the appropriate arts instruction level. The School makes every effort to place the student at the arts level which best reflects his or her proficiency at the time of admission. Upon placement, the student proceeds through the remaining sequence of arts courses, regardless of age or academic level. College students who complete all requirements in the arts area are eligible for the Arts Diploma.

Required General Studies courses in grades 8 through 12 are the same as those in other accredited schools throughout the state of North Carolina. A high school diploma, Bachelor of Fine Arts or Bachelor of Music may be awarded upon completion of all arts and General Studies courses required for the specific program.

International Students

International student applicants to the high school program must provide SLEP (Secondary Level English Proficiency Test) scores of 55 or higher. Undergraduate degree (BFA, BMus) and arts diploma applicants for whom English is a second language must submit TOEFL and TWE scores. Exceptions to this policy, for admissions to the undergraduate arts program only, may be granted in unusual circumstances (e.g., unavailability of test results prior to admissions deadline); in such cases the applicant will be required to demonstrate sufficient English proficiency to pursue the diploma program. High School and the College Degree Programs include courses which demand extensive English reading and writing skills. Applicants will not be admitted without proof of English proficiency. The TOEFL BULLETIN of Information may be obtained from any of the agencies on the enclosed list. High school students should contact their school guidance counselor or principal for SLEP test information.

Each applicant is required to submit an official transcript that is signed and dated by a school official and/or bears a seal of validation. The transcript must be translated into English by a certified translator if it is not issued in English by the school. The transcript must include specific course titles and indicate the number of contact hours per week in each course with the number of weeks in the school year.

All international students must also submit a statement or affidavit of financial support. This statement must demonstrate that the applicant clearly has financial support sufficient

to meet the expenses for the first year of study, plus a guarantee that adequate funding will be awarded for the full expected length of study at the North Carolina School of the Arts. This statement should be notarized and list the person(s) who accept financial responsibility for the international student. It should include an official bank letter with English translation verifying the amount of U.S. dollars in the account, and should further guarantee payment of any unexpected expenses which the international student might accrue while studying at the North Carolina School of the Arts. This statement/affidavit is usually provided by a parent, guardian, sponsoring agency, or other such person who accepts full financial responsibility for the student while he/she studies at NCSA.

The 1-20 Form is required in order for the foreign student to obtain a Student Visa. The 1-20 Form is issued by the North Carolina School of the Arts, only after the applicant has: (a) been fully admitted to the North Carolina School of the Arts; (b) paid the required tuition and housing deposits when requested; (c) provided satisfactory TOEFL or SLEP scores; (d) submitted the affidavit/statement of financial support and; (e) submitted any other forms or information which may be requested by the School. After all of these requirements are met, the North Carolina School of the Arts will send the foreign applicant the 1-20 Form, which allows the student to obtain a Student Visa for study in the United States, at the North Carolina School of the Arts.

International students are strongly encouraged to submit their application on or before March 15. Applications received after March 15 will be processed. However, the possibilities for acquiring a student visa become increasingly difficult and this in turn may jeopardize enrollment in the program.

Special Students

Most students at the North Carolina School of the Arts are enrolled in a degree or diploma program. Students who do not wish to pursue a degree or diploma may be admitted as "special students" and may take courses in the arts or General Studies areas, or both. Special students receive credit for courses successfully completed, which may later be applied toward a degree or diploma, should the student matriculate into a regular program. Courses in the General Studies curriculum are open to special students, with the approval of the dean of general studies. Admission to arts classes as a special student requires an audition. The applicant who wishes to enter as a special student should follow the regular admissions procedures. Contact the Office of Admissions for further information.

Advanced Placement

Students may qualify for advanced standing through placement tests. A student who participates in the Advanced Placement (AP) Program of the College Entrance Examination Board (CEEB) may have his/her record considered for advanced placement or credit or both in the college program when a score of three or above has been achieved on the official examination.

College Level Examination Program (CLEP) test scores in areas which correspond to courses in the NCSA curriculum also may be presented for evaluation for possible credit.

Application and Admissions Procedures

All applicants must:

Complete and submit the Application for Admission to the North Carolina School of the Arts admissions office with the required non-refundable application fee.

Indicate in the appropriate space on the Application for Admission when and where the applicant wishes to audition/interview. An audition/interview schedule usually accompanies the application and general instructions and is considered part of the application packet.

Ask two persons submit a letter of recommendation and forward it to the North Carolina School of the Arts admissions office as quickly as possible.

Request that the official transcript(s) and test scores of high school or previous college work or both be sent to the North Carolina School of the Arts admissions office. Each applicant to a college program must present documentation of a high school diploma or the equivalent.

Submit a copy of SAT or ACT scores to the North Carolina School of the Arts admissions office. These scores are not required for admission to the high school or college diploma program; however, applicants to a college degree program must furnish a combined SAT or an ACT composite score.

A photograph and a resume may also be required.

Auditions/Interviews

The first and most important requisite for admission to the North Carolina School of the Arts is demonstrated talent, achievement and career potential. These areas are assessed at the audition/interview by members of the faculty of the School of Dance, School of Design & Production, School of Drama, School of Filmmaking, School of Music, or the Visual Arts Program. The dean and faculty of each school set performance standards and levels of achievement for its professional training program.

Specific audition/interview dates, instructions and information are provided with the Application for Admission and are available from the admissions office. Auditions and Interviews are scheduled on the North Carolina School of the Arts campus in Winston-Salem and at selected locations around the United States. If more information is needed to complete the application, the applicant will be notified.

Acceptance Procedure

Applicants who pass the audition and have been accepted into the high school or the college degree or the college diploma program will be notified accordingly.

Tuition Deposit - New Students

New students accepted for admission to the North Carolina School of the Arts are required to submit a tuition deposit of \$100, which is applied as a partial payment of the students tuition and fees for the academic term for which the student is accepted; and a housing deposit of \$50. The tuition deposit secures a space for the applicant in the entering class and the housing deposit reserves a space in an on-campus residence hall. Students who plan to reside with parents or legal guardians off campus are not required to submit the housing deposit.

Deposits are payable within three weeks of the date of the letter of acceptance. The North Carolina School of the Arts reserves the right to withdraw the offer of admission and offer the space to another qualified applicant if the deposit(s) are not paid within the specified period of time. In addition, any scholarship or financial aid may be forfeited.

If the applicant for the fall term pays the required tuition/housing deposit and then decides not to enroll, the applicant shall be afforded a full refund providing the applicant notifies the admissions office by May 1. Students accepted after May 1 must notify the office of admissions by July 1 to be afforded a refund. Students accepted after July 1 must notify the office of admissions by August 15 to be afforded a refund. Requests must be made in writing. If a student has paid a deposit, decides not to enroll and fails to notify the admissions office by the specified deadline, the student shall forfeit any deposits paid.

In the case of applicants for admission to the winter or spring terms, the applicant shall be afforded a full refund of deposits paid providing the admissions office is notified no later than one month prior to the beginning of the respective term. Requests must be made in writing. If a student has paid a deposit, decides not to enroll and fails to notify the admissions office by the specified deadline, the student shall forfeit any deposits paid.

In hardship cases, refund of deposit(s) must be requested in writing to the office of admissions. Deposit refund requests will be considered in consultation with the student financial aid office.

For more information, please refer to the Tuition and Fees section of this Bulletin.

TUITION AND FEES 1998-1999

High School:

Tuition—In-State	\$ 62
Tuition—Out-of-State	\$ 5,298
Educational & Technology Fee	\$ 135
Dance Injury Screening Fee	\$ 30
Drama Course Fee	\$ 150
Music Course Fee	\$ 150
Textbook Rental	\$ 60
Orientation Fee	\$ 65
Health Fee	\$ 300
Activity Fee	\$ 480
Medical Insurance: unless signed waiver card is returned.	\$ 125
Double Room	\$ 2,328
Meal Plan: required of all on campus students	\$ 2,045
Graduation Fee Applicable to Seniors	\$ 25

Undergraduate / Graduate:

Tuition—In-State	\$ 1,428
Tuition—Out-of-State	\$ 10,056
Educational & Technology Fee	\$ 135
Dance Injury Screening Fee	\$ 30
Drama Course Fee	\$ 150
Music Course Fee	\$ 150
Film Course Fee	\$ 500
Health Fee	\$ 300
Activity Fee	\$ 376
Medical Insurance: unless signed waiver card is returned.	\$ 125
Double Room	\$ 2,204
Single Room	\$ 2,579
Super Single Room	\$ 2,846
Apartment (utilities included)	\$ 2,846
Meal Plan:	\$ 2,045
Ten-Meal Plan: (available to juniors and seniors)	\$ 1,691
Orientation Fee: New Students Only	\$ 25
Graduation Fee Applicable to Seniors	\$ 25
Miscellaneous Fees	
Transcript Fee	\$ 3
ID Replacement	\$ 10
Application Fee	\$ 35
Return Check Fee	\$ 15

Special Note: Tuition and Fees are subject to change. Each full time student is required to have health insurance. If student does not have coverage, he/she is covered under a policy through the school at an added cost to the student.

Tuition Deposit - New Students

New students accepted for admission to NCSA are required to submit a tuition deposit of \$100, which is applied as a partial payment of the student's tuition and fees for the academic term for which the student is accepted. This deposit must be paid within three weeks of the student's letter of acceptance. If the deposit is not paid within this period, NCSA

reserves the right to withdraw the offer of admission and offer the space to another qualified applicant. In addition, any scholarship or financial aid may be forfeited if the deposit(s) is not paid within the specified period of time.

If an applicant for the fall term pays the required tuition deposit and then decides not to enroll, the applicant shall be afforded a full refund providing the applicant notifies the admissions office by May 1. Students accepted after May 1 must notify the Office of Admissions by July 1 to be afforded a refund. Students accepted after July 1 must notify the Office of Admissions by August 15 to be afforded a refund. Requests must be made in writing.

If a student has paid a deposit(s) and decides not to enroll and fails to notify the admissions office by the specified deadline, the student shall forfeit any deposit(s) paid.

Tuition Deposit - Returning Students

Currently enrolled students who intend to return to NCSA for the next academic year are required to pay a \$50 tuition deposit. This deposit is due during the spring term of the current school year. If the deposit is not paid prior to the end of the school year, it will be assumed that the student does not intend to return, and any financial aid or scholarship awarded will be forfeited. In the event of hardship, the deposit may be waived, at the discretion of the registrar, in consultation with the director of student financial aid.

The tuition deposit shall be applied against the student's tuition and fees. If the student decides not to return to the School and gives notice of the decision within 30 days after the day the deposit is due, or if the School determines that the student is not eligible to return, the deposit shall be refunded. Deposits made by students who decide not to enroll and fail to give notice by June 30 shall be forfeited to the School.

Housing Deposit - New and Returning Students

All students are required to pay a \$50 housing deposit to reserve a space in an on-campus residence hall.

New students are required to pay the \$50 housing deposit at the same time the tuition deposit is paid. When a new student is fully accepted for admission to NCSA, he or she is notified by the admissions office that the tuition and housing deposits are due and payable. The housing deposit shall be applied against the student's housing fee. Procedures for refund are the same as for the tuition deposit.

Returning students are required to pay the \$50 housing deposit during the spring term in order to reserve a residence hall space for the following fall term. This deposit shall be applied against the student's fall housing fee. Procedures for refunds are the same as for the tuition deposit.

Tuition and fees must be paid before the beginning of each term for which the student is enrolled. Students may not attend classes until such payment is received. The health fee covers basic services provided by the NCSA Student Health Center. This fee does not cover laboratory work, and doctor's office visits. Those charges are billed directly to the student.

Tuition and Fees Charges

The North Carolina School of the Arts reserves the right, with the approval of the proper authorities, to make changes in tuition and other fees at any time.

Questions concerning payment of tuition and fees should be directed to the student accounts office in the business office.

Withdrawal and Refund Policy

Students who officially withdraw from NCSA may be entitled to a proportionate refund of tuition and fees. To receive the refund to which a student is entitled, if any, the student must submit the appropriate withdrawal form, available from the registrar. In order for the student to be eligible for consideration for a refund, the student must be in good standing at the time of withdrawal.

Withdrawal Time Frame Percentage of total tuition, fees, room and meal plan to be refunded (minus nonrefundable attendance deposits)

Through 1 st week	90 percent
Through 2 nd week	80 percent
Through 3 rd week	60 percent
Through 4 th week	40 percent
After 4 th week	0 percent

Attendance is counted from the first day of required attendance in a term (clearance day). Fractions of a week count as a full week. No refunds will be made following the fourth week. Exceptions to the policy may be reviewed by the Tuition and Fees Appeals Committee. Refunds of less than \$1 will not be issued.

Students receiving financial aid who are eligible for a refund upon withdrawal will have their refund calculated according to both federal and NCSA policies in accordance with federal requirements. A determination is then made as to whether any refund is due any federal aid program, any state program or any institutional funds. The amount of refund due any financial aid program will be deducted before any refund is made to the student.

If a student withdraws or cancels registration before the first day of classes, no financial aid will be disbursed, and the student will be responsible for any charges he/she may owe.

Suspension or Unofficial Withdrawal

Students who are suspended for disciplinary reasons or who do not formally withdraw are not eligible for a refund of tuition or fees.

The following exception to the refund policy will be applicable to students receiving funds from the Veterans Administration under the provisions of Title 38, United States Code. The amount charged to such persons for tuition, fees, and other charges for a portion of the course will not exceed the approximate pro-rata portion of the total charges that the length of the completed portion of the course bears to its total length.

OFFICE OF THE REGISTRAR

June R. Putt, Registrar (1974)
B.A., University of Connecticut; M.A., Cornell University

Mary Koscher, Student Services Assistant (1994)

Deborah Foster, Processing Assistant (1998)

Registration

Registration takes place at the beginning of each term. Students must show evidence of payment of tuition and fees prior to enrolling in courses. All students are required to register and will not be granted entry to classes without having done so. New students will receive instructions regarding times and places of registration, orientation and placement testing during the summer before their arrival at the School.

College

All undergraduate and graduate college students must register at the appointed time and show evidence of payment of tuition and fees prior to enrolling in classes. Students will not be granted entry to classes without having completed registration.

High School

High school students (grades 8-12) are required to meet certain attendance standards set by the State of North Carolina to receive credit for courses.

While NCSA high school students enroll in year-long courses at the beginning of each academic year, all students are required to register at the beginning of each term. High school students are required to attend classes continuously and are not permitted to miss classes at the beginning of the term. Arrangements for payment of tuition and fees for high school students must be made on a timely basis each term, and students must be cleared by the Business Office for class attendance by either:

1. presenting a receipt to reflect that all tuition and fees have been paid at the time of registration
or
2. in exceptional cases, making arrangements with the Business Office to pay the tuition and fees on a schedule to be determined in consultation with the vice chancellor for finance.

High school students who fail to make the necessary arrangements within one week after the beginning of classes in any term may be asked to withdraw, and will not be able to receive credit for classes.

Students who appear for registration at a time later than specified in the School calendar are subject to a late fee of \$20.

No one will be permitted to register as a full-time student after the completion of the fifth day of classes for a given term. Any exception will be by petition to the dean of the arts school involved, in consultation with the dean of general studies.

Class Designation

A student's status is officially determined on the basis of progress in the major arts area. Level designations are, therefore, based upon a combination of the number of arts course requirements which have been met and the level of artistic proficiency which has been achieved.

Credit Definitions

Students enrolled in high school programs receive credit in terms of standard high school units. College credit is awarded in semester hours.

Course Numbering

In general, courses are numbered such that the first digit reflects the level of the course, with the number one indicating an introductory level. A course with hyphens indicates a three-term course for which credit is not allowed until the three terms are completed. Courses with commas indicate the courses which are to be taken in sequence.

Course Requirements

It is the responsibility of the student to know the requirements for his or her particular program and, where specific general studies courses are required, to include these courses in the program. Individual program requirements are outlined in the appropriate sections of this Bulletin.

Residency Requirements

To qualify for a college Arts Diploma, Bachelor of Fine Arts or Bachelor of Music from the North Carolina School of the Arts, the student must be registered as a full-time college student for a minimum of two years, one of which must be the student's graduating year.

An undergraduate college student must carry eight or more credit hours per term to be classified as a full-time student. A graduate student must carry six or more credit hours to be considered full-time.

Transfer Students

College transfer students will be placed according to ability and experience at the discretion of the appropriate dean and faculty following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered and appropriate advanced placement credit awarded. Normally, a transfer student spends at least two years at the School of the Arts to qualify for the Bachelor of Fine Arts, Bachelor of Music or Arts Diploma. (See Residency Requirements.)

Part-time Degree Students

Under certain circumstances, a matriculated college student may enroll as a part-time degree student for a given term. This status generally is reserved for college seniors in their last term and is only granted by special permission of the appropriate dean. Part-time degree students may carry fewer than eight credits and are charged by the credit, according to the schedule of fees for special and part-time students.

Course Audit

A regularly registered student may, with the consent of the appropriate dean and the instructor, audit one or more courses or classes outside the major area in addition to his or her regular program. Attendance must be regular. No credit is given.

Course Planning and Program Advising

Each student is assigned an adviser when he or she enters the School. The advising system varies from one arts school to another. In some schools the dean or assistant dean acts as the student adviser, in others, members of the faculty are assigned as advisers.

Students meet with their advisers during designated weeks toward the end of each term to plan their programs for the following term. The courses each student selects must be approved by the adviser. Students who complete course planning in the prescribed manner will receive a preprinted course schedule at registration.

Add/Drop Policy

For one week after registration, a student may add or drop courses. Course changes during this week do not appear on the student's permanent record. Students who wish to add courses should seek permission from the instructors of the courses to be added and from their advisers, who sign the Change of Schedule forms available from the Registrar. Courses for which students have not registered must be added in order for credit to be given.

No high school student will be permitted to drop or add General Studies courses after registration is completed except with the approval of the assistant dean of General Studies (high school) and the instructor of the course.

Course Withdrawal

A student may withdraw from courses for the first six weeks of each 10-week term with the signed approval of the adviser, who will meet with the student to discuss the reasons for the request to withdraw. In some cases, the student will withdraw from a course on the recommendation of the course instructor or the insistence of the arts dean or the dean of General Studies. Students are advised to withdraw from courses when successful completion appears impossible. The mark "W" is assigned for courses from which students have withdrawn. Students withdraw from courses by using the Change of Schedule form, available from the Registrar.

Course withdrawal without permission and processing of the appropriate form will result in an automatic grade of "F" for the course.

Attendance

Students are expected to attend all their class meetings, rehearsals and performances, and to arrive on time, prepared to participate fully. Attendance regulations for each program and for individual courses within the program are communicated to students and kept on file in the appropriate school or dean's office. Students who violate the attendance regulations will be referred to the appropriate dean or director, who will counsel or discipline the students. Students who miss class frequently must be prepared to receive a low or failing grade or be advised to withdraw from that course.

Final Examinations

Final examinations are given during a three-day period at the end of each term. An unexcused absence from a final examination will result in the student's receiving a "zero" for that activity and loss of makeup privileges.

Early Departure from School at the End of a Term

While early departure before the end of the term is discouraged, NCSA recognizes that, from time to time, extenuating circumstances will necessitate approval for such early departure. Students seeking permission to leave school early should meet with their arts dean and with the dean of General Studies to obtain permission.

Students who leave campus before the end of a term without having been granted the appropriate permission will be considered to have unexcused absences.

Withdrawal from School

Students who wish to withdraw from school during a term must file the appropriate form, which is available through the Registrar's office. Students who withdraw from school during a given term receive no credit for courses taken during that term. Students who leave school without officially withdrawing will receive grades of "F" for all courses for which they are registered and will forfeit eligibility for refund of tuition or fees.

Students who have terminated their enrollment for any reason must apply for readmission before registering for another term.

Reenrollment

Former students who reenroll at NCSA, after an interruption two years or more, will be held responsible for the program requirements in effect at the time of reentry. Students who reenroll within two years of their last enrollment may continue under their original requirements.

Delayed Graduation

A student who does not graduate on schedule may seek permission from the faculty of his/her school to complete his/her requirements at a later date. These requirements must be successfully completed within seven years after the student's last enrollment at NCSA.

Leave of Absence

A leave of absence may be granted for a specific period of time for a valid educational purpose. Permission for such a leave must be sought by processing the appropriate form, available in the registrar's office. Such permission may be granted by the appropriate arts dean, with the understanding that no credit can be given for studies or projects undertaken by the student while not officially enrolled in school. No tuition is paid for a term during which a leave of absence has been granted and no application for readmission is required if the student reenrolls for the term immediately following the leave period.

Grading System

Final grades for courses are sent to students and, when applicable, to their parents or guardians at the end of each term. Indication of student achievement is provided by the following grades and quality points:

A+ = 4.5	C+ = 2.5	F = 0
A = 4.0	C = 2.0	I = Incomplete
A = 3.8	C- = 1.8	W = Withdrawn
B+ = 3.5	D+ = 1.5	P = Pass
B = 3.0	D = 1.0	S = Satisfactory
B- = 2.8	D- = 0.8	U = Unsatisfactory

Retention

Students should consult the Bulletin section for their respective arts programs and for the Division of General Studies to learn the specific grade and quality point requirements for continuance in their programs and for graduation.

Incomplete Coursework

Occasionally, because of personal, medical or other emergencies that may arise, a student may be unable to take final examinations or juries or complete the final assignments for a course. In such cases, a grade of "Incomplete" may be requested for one term so that the student may complete the courses in which satisfactory progress was being made at the time of the request. The normal time limit to complete the work for a course in which a grade of "Incomplete" has been given is the end of the term immediately following the term in which the "Incomplete" was given. However, an individual faculty member, with the permission of the appropriate dean, may designate an earlier deadline for making up the incomplete work. Failure to complete the coursework by the end of following term will result in a grade of "F" for the course.

Student Responsibility for Coursework

In submitting assignments and projects for courses, students take responsibility for their work as a whole, and imply that, except as properly noted, the ideas, words, material and craftsmanship are their own. In written work, if students cite from a source of information or opinion other than themselves without giving credit, either within the body of their texts or in properly noted references and without using quotation marks where needed, or otherwise fail to acknowledge the borrowings, they have in fact presented the work, words or ideas of others as if they were their own. Failure to abide by those simple principles of responsible scholarship is dishonest, as is receiving or giving aid on tests, examinations or other assigned work presumed to be independent or original. A student whose work is found to be dishonestly accomplished and submitted as his or her own for credit will be removed from the course with a grade of "F."

Student Records

All educational records for students are maintained in the registrar's office and are available for student examination, as outlined by the Family Educational Rights and Privacy Act. Students are informed at regular intervals of their current grade point averages and credits accumulated. Students having questions about their progress are encouraged to address these questions to the Registrar.

The School keeps records of progress on veteran and non-veteran students alike. Progress records are furnished to students at the end of each scheduled school term.

Transcripts

Transcripts are released only at the written request of the student or parents of high school students who are under 18 years of age, except in cases as outlined by the Family Educational Rights and Privacy Act (FERPA). Requests should be sent directly to the Office of the Registrar.

Official transcripts bear the signature of the Registrar and the school seal and are normally sent directly to other institutions or agencies in sealed envelopes. Unofficial transcripts may be requested for students' personal use.

High school students, while enrolled at NCSA, will be allowed transcripts free of charge. College students and former high school students will be entitled to two free transcripts: additional transcripts will be billed at \$3.00 each.

Transcripts will not be released for students who have an outstanding financial obligation to the School or for students who have been declared in default of institutional, state or federal loans or who have failed to complete the federally required exit interview for National Direct Student/Perkins Loan borrowers.

Definition of In-State Residency

The North Carolina School of the Arts defines "In-State Residency," when referring to an academic program and/or tuition rate, as outlined and defined in the North Carolina General Statute 116-143.1. The term is defined in detail in "A Manual to Assist the Public Higher Education Institutions of North Carolina in the Matter of Student Residence Classification for Tuition Purposes." This manual may be found in most North Carolina libraries and/or any admissions or financial aid offices at any of the 16 constituent campuses of the University of North Carolina.

All students, especially graduate and/or independent students, are encouraged to contact the offices of the admissions, registrar or student financial aid to inquire about fulfillment of state requirements for classification as in-state residents for tuition purposes. Staff members are happy to advise and assist any students who wish to be considered for in-state tuition status.

OFFICE OF STUDENT FINANCIAL AID

The Office of Student Financial Aid at North Carolina School of the Arts is here to serve prospective students and currently enrolled students by providing information, assistance and guidance on ways to plan for and meet the cost of a college education. This office administers a full range of Federal, state, university, and private aid programs.

Financial aid is provided to supplement what the student and parents can contribute toward the costs of the student's education. The Federal government and NCSA believe the primary responsibility for paying for education rests with the student and their parents, who are expected to meet as much of the cost as possible.

Ginger Klock, Director of Student Financial Aid (1991)
B.S., Southwest Missouri State University; M.S., Southern Illinois University

Jane C. Kamiab, Assistant Director of Student Financial Aid (1993)
B.A., The University of North Carolina at Wilmington; M.M., The University of North Carolina at Greensboro

Jessica Williams, Information Specialist (1990)
A.A., Forsyth Technical Community College

Laura Watts, Scholarship Coordinator (1996)
B.S., Wingate University

Instructions for Applying for Financial Aid

Although both high school and college-level students may apply for financial assistance, the types of aid available vary.

High school students wishing to be considered for financial aid should complete and submit the Free Application for Federal Student Aid (FAFSA). Although high school students are not eligible for federal aid, the information provided on the FAFSA will enable the arts dean, in conjunction with the Office of Student Financial Aid, to make some decisions about eligibility for some scholarships, based on a combination of talent and demonstrated need. High school students who demonstrate need may also borrow under the Foundation Student Loan program. Other scholarships, based on talent only, are awarded by the arts dean.

College students wishing to be considered for financial aid should complete and submit the Free Application for Federal Student Aid (FAFSA). Priority consideration will be given to new students whose applications (FAFSA) are received at Central Processing Service (CPS) by March 1. Returning students should submit the FAFSA to the CPS by March 15. Students who submit applications after the priority deadline will be considered as time and funds permit.

Note: Students wishing to be considered for need-based financial aid must apply each year. Students who filed a FAFSA for the current year should receive a Renewal FAFSA for the coming year. Others may contact the Office of Student Financial Aid to obtain the correct form.

North Carolina residents who wish to be considered for the State Student Incentive Grant Program (NCSIG) should have their FAFSA filed no later than March 15. Out-of-state students who are interested in receiving funds through their state grant program should be aware of their state deadline date; these dates are listed in the FAFSA instruction booklet.

Types of Financial Aid

The financial aid program at NCSA offers Federal and state grants, loans, employment, and scholarships. Financial aid is awarded on the basis of a student's demonstrated need. Financial need is determined by subtracting the estimated family contribution (based on the FAFSA calculation) from the cost of attendance (a budget determined by the institution, according to federal guidelines). A student who demonstrates financial need and applies on time can expect to receive a "financial aid award" from NCSA, which may include funds from one or more of the sources listed below.

Grants (funds that do not have to be repaid)

Federal Pell Grant Program is designed to provide financial assistance to undergraduate college students seeking a first bachelor's degree. The Federal Pell Grant Program at NCSA provides grants ranging from \$400 to \$3,700 per year, depending on your financial circumstances and federal appropriations. For the 1998-99 academic year, the maximum will be \$3,100.

Federal Supplemental Educational Opportunity Grant (SEOG) awards are reserved for undergraduate students with exceptional financial need. The award amount varies, depending on the student's financial situation.

North Carolina Student Incentive Grant (NCSIG) is from matching federal and state funds. Eligibility is determined by the FAFSA, and the program is administered by the College Foundation, Inc.

Other states award state grants, and some allow students to "take them out of state." In addition to the FAFSA, a separate state application may be necessary to receive this grant. Students should contact their state education department.

Minority Presence Grant (General Program, Part I and Part II) programs have been established by the North Carolina General Assembly to increase the presence of minority students at each constituent institution. Grants are available to North Carolina residents taking at least three hours of degree-credit course work per semester at a UNC constituent institution where their race is in the minority (i.e., black students at predominantly white institutions and white students at predominantly black institutions). All recipients must demonstrate financial need.

Incentive Scholarship and Grant Program for Native American Indians (ISGPNAI) is a state-funded program whose purpose is to increase the enrollment of Native Americans at constituent institutions of The University of North Carolina. Scholarships are restricted to new freshmen and new transfer students at the undergraduate level only. A recipient must be a Native American; be classified as a North Carolina resident for tuition purposes; be a high school graduate who ranked in the top one-half of his/her graduating class or a graduate of a community college who has been accepted as a new transfer student; be accepted for enrollment and enroll for a minimum of 15 credit hours per term at the constituent institution of The University of North Carolina that awards the scholarship; apply for need-based financial aid that will allow for a reduction in the amount required from ISGPNA; and perform approved public service for at least six hours per week as a freshman and eight hours per week as a sophomore, junior or senior.

Need-based grants are available to students admitted or enrolled in a regular undergraduate degree-granting program at one of the constituent institution of The University of North Carolina. A recipient must be classified as a North Carolina resident for tuition purposes; have financial need, as demonstrated by the institutional financial aid office; and be a member of an Indian tribe recognized by the State of North Carolina or the Federal government.

Employment (self-help)

Federal Work-Study (FWS) is a Federal program through which college students are provided with jobs, so that they may earn money to meet expenses. Students participating in this program work an average of six hours per week. Priority is given to undergraduate students, but if funding allows, work-study may be awarded to graduate students. All students awarded or interested in the FWS program must attend an orientation program during the first week of fall term.

Institutional Work Study (IWS) is an NCSA program designed for college and high school students who want to work on campus but do not qualify for the FWS program. Student employees are interviewed and hired by specific depart-

ments. These positions are not administered by the Office of Student Financial Aid; students should contact the specific departments directly regarding openings.

Loans (self-help)

Federal Perkins Loan is a low interest (5 percent) loan awarded to undergraduate college students. Students must sign a promissory note but do not have to start repayment until nine months after the student leaves school or drops below half-time status.

Federal Direct Loan Program provides low interest loans directly from the Department of Education to college students. Students may qualify with at least half-time enrollment. There are a variety of loans available for the student borrower and the parent borrower. Some of these loans are based on demonstrated need, but some are available to any student/parent regardless of need. Grace period, interest rates, deferments and repayment terms differ for each loan. Information regarding the terms of the loan will be provided at the time the student receives their award letter.

Subsidized Federal Direct Loans are federally insured loans available to the student borrower. The cost of the accrued interest is covered by the Federal government during the in-school period and for a six-month grace period. The interest rate is variable with a cap of 8.25%.

Unsubsidized Federal Direct Loans are loans with the same terms as the subsidized Federal Direct Loan, except the interest begins accruing from the date of the first disbursement. Quarterly interest statement will be sent. Any unpaid interest will be capitalized when the student goes into repayment. This loan can be used to replace expected family contribution or for students who do not demonstrate eligibility for need-based aid, up to the maximum allowed per grade level. However, the student is required to file the FAFSA.

Under the student loans, the maximum annual loan limits are: \$2,625 for freshmen; \$3,500 for sophomores; \$5,500 for juniors and seniors; and \$8,500 for graduate students. Students classified as independent according to FAFSA guidelines may be eligible for additional unsubsidized loan amounts not to exceed \$4,000 for freshmen and sophomores, \$5,000 for juniors and seniors, and \$10,000 for graduate students.

Federal Direct PLUS Loan is a federal loan available to provide additional funds for educational expenses to parents of dependent college students at a variable low interest rate, with a 9 percent interest cap. A parent may borrow up to the cost of attendance minus estimated financial aid per academic year. No demonstration of need is necessary to borrow under this program.

Note: First-time borrowers of Federal Direct Loans at North Carolina School of the Arts are required to attend a loan-counseling Entrance Interview. According to federal regulations, first-year undergraduate loan borrowers can expect their first loan disbursement to be held for the first 30 days of the program before it can be credited to their account.

Students who borrow under any of the loan programs offered at NCSA will also be expected to attend an Exit Interview shortly before leaving campus at the time of graduation or withdrawal from the institution. Any student who fails to complete their Exit Interview can expect to have a "hold" placed on their academic record until the Exit Interview has been completed.

Foundation Student Loan may be awarded by the Office of Student Financial Aid to high school students who demonstrate high financial need. The interest rate is 3 percent, and the student does not have to start repayment until nine months after leaving post-secondary school.

Scholarships

All students who apply for financial aid with the FAFSA are automatically considered for scholarships based solely on demonstrated financial need. Other scholarships may be awarded by the arts dean, based on talent determined at the time of audition or evaluations. Students who want to apply for talent scholarships may wish to complete the FAFSA, since the arts dean may use this information in combination with talent qualifications to make scholarship awards. All scholarships are packaged as part of a student's financial aid award by the Office of Student Financial Aid.

The following scholarships are provided in conjunction with The University of North Carolina:

The C.M. and M.D. Suther Scholarship is awarded annually to a full-time North Carolina resident undergraduate student on the basis of academic standing and financial need. Recipients are chosen by the Office of Student Financial Aid. Awards are nonrenewable and vary in amount according to income available from the trust.

The A.P. and Frances Dickson Scholarship is awarded annually to a full-time undergraduate student who permanent residence is in Hoke County, N.C. Recipients are chosen by the financial aid office on the basis of academic standing and financial need. Awards are nonrenewable and vary in amount according to income available from the trust.

The James Lee Love Scholarship is awarded annually to a full-time North Carolina resident undergraduate student. Recipients are chosen by the financial aid office on the basis of academic standing and financial need. Awards are nonrenewable and vary in amount according to income available from the trust.

Outside Scholarships

Students interested in obtaining an outside scholarship may wish to contact a reference librarian at their local university or public library for assistance in researching outside scholarships or do a search on the Internet.

Note: Students receiving need-based financial aid are required to report all outside sources of aid they receive to the Office of Student Financial Aid.

It is important to understand that awards are dependent upon institutional, private, state and/or federal funding. Although we fully intend to be able to adequately fund any commitments which are made, there is a possibility that a program may be discontinued or that funds may not be appropriated to the School. If this happens, we will notify the student immediately and either change the award or withdraw the offer.

Other Sources

Veterans Administration

As a veteran or a dependent of a deceased or disabled veteran, a student may be eligible. Students should contact the Veterans Administration for more information.

Vocational Rehabilitation

Students with a handicap may wish to contact their state Vocational Rehabilitation Office for more information.

Financial Aid Determination and Award

Awards are made to full-time students who are pursuing high school diplomas, college degrees, college diplomas and graduate degrees, attending for the academic year. (Students needing assistance for attendance during summer session should contact the arts dean.) Because of limited funding, financial aid will be awarded to part-time students only after full-time student needs have been met. Students wishing to be considered for Federal financial aid must be U.S. citizens or eligible non-citizens (see FAFSA for definition). Financial aid at NCSA is awarded without discrimination against a student's race, religion, color, national origin, sex, age, sexual orientation, or handicap.

Verification of Student Aid Application Information

The U.S. Department of Education may select a student's application for a process called "verification." This process requires the student to submit certain documents to verify the information supplied on the FAFSA. If selected, the student may be asked to submit copies of his/her federal income tax return, his/her parent(s)'s federal income tax return(s) and other documents. The Office of Student Financial Aid will contact the student regarding these forms. Respond promptly to assure eligibility.

Failure to provide proof means the student will not receive aid from the Department of Education and may not receive aid from other sources. Also, any person who intentionally makes false statements or misrepresentations on a Federal aid application is violating the law and is subject to fine or imprisonment or both.

Renewal of Financial Aid

Applicants must file a new financial aid application for each year of enrollment. Students who filed a FAFSA in the prior year will receive a Renewal Application form for the upcoming year. The Renewal Application can be updated and submitted as the FAFSA for the upcoming year. Awards may vary from year to year as family circumstances and availability of funds change. To be eligible for the renewal of aid, a student must continue to have demonstrated need and be maintaining satisfactory academic progress at NCSA. A student is not eligible for financial assistance if he/she owes a refund of Federal grant aid or is in default on a Federal loan.

Student Responsibilities

You are responsible for:

- Completing all forms accurately and submitting them according to the scheduled deadline dates;
- Reapplying for aid each academic year;
- Honoring the policies and procedures set forth in the NCSA Bulletin and the Student Handbook;
- Informing the Office of Student Financial Aid of any personal changes (increase or decrease in your financial resources, change in name, address and/or Social Security number, withdrawal or transfer from NCSA);
- Enrolling for the necessary number of credit hours;
- Repaying your loans in accordance with your repayment schedule;
- Requesting any information you feel is necessary;
- Performing the work that is agreed upon in accepting work-study;
- Applying for admission; and
- Providing any additional information as requested by the Office of Student Financial Aid or any other NCSA office.

Student Rights

You have the right to:

- Obtain information about the student aid programs available at NCSA;
- Apply and be considered for assistance;
- Request an explanation of any phase of the financial aid process;
- Request special consideration if your family's financial circumstances change significantly (you must take the initiative in notifying the Office of Student Financial Aid of these changes);
- Request an appointment with the director of the Office of Student Financial Aid concerning financing your education;
- Request information concerning academic programs, costs and refunds, physical facilities, student retention, etc.; and
- Appeal financial aid awards or denials based upon academic progress or enrollment requirements.

Refunds and Repayments

If a student withdraws from NCSA, a refund is calculated according to federal and NCSA refund policies. A determination is then made as to whether any of this refund is due to the Title IV Financial Aid Program, any state program or any institutional funds. The amount of refund due the financial aid programs will be deducted from the NCSA refund first, before any refund is made to the student.

Financial aid funds are to be used for expenses related to attendance at NCSA. Therefore, if you withdraw from or stop attending NCSA after receiving funds from a Federal Perkins Loan, Federal SEOG, Federal Pell Grant, or Federal Direct Loan, you may be required to repay all or a portion of the financial aid given to you from a credit balance on your student account. The repayment amount will be calculated on the basis of the weeks remaining in the term at the time of your withdrawal from or failure to attend NCSA. You will be notified by letter of any repayments owed to NCSA.

A copy of the NCSA Refund /Repayment Policy is available from the Office of Student Financial Aid upon request.

Satisfactory Academic Progress

To be eligible for federal aid programs, a returning college student must maintain "satisfactory academic progress." Satisfactory academic progress is determined using the three areas listed below:

Qualitative (Grade point average)

To be progressing satisfactorily, a student at NCSA must maintain a specific minimum cumulative grade point average (combined arts and general studies). The grade point average is monitored at the end of each academic year. The acceptable cumulative grade point average (GPA) for each increment is listed below:

Undergraduate	Graduate
1st year	1.75 GPA
2nd through 9th year	2.00 GPA

Quantitative

Hours attempted vs. hours completed

The following graduated scale will be used to monitor the number of hours completed for each academic year:

1st year	65 percent of hours attempted
2nd year	70 percent of hours attempted
3rd year	75 percent of hours attempted
4th through 9th year	80 percent of hours attempted

Maximum Timeframe

Normal Length:	Maximum Timeframe:
Undergraduate 4-year program	Full-time Part-time 5 years 8 years
Undergraduate 5-year program	6 years 9 years
Graduate program (2 or 3 yrs.)	4 years 6 years

Do not confuse the satisfactory academic progress policy with your department's policy on "Invitation to Return." This policy applies only to students who have been asked to return officially by the arts dean and who are applying for federal financial aid. Any student who appeals and is reinstated after a notice of "Not Invited to Return" must appeal for reinstatement of financial aid eligibility as well. A complete copy of the "NCSA Satisfactory Academic Progress Policy — College Only" is available upon request from the Office of Student Financial Aid.

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HISTORY OF THE UNIVERSITY OF NORTH CAROLINA

In North Carolina, at the public educational institutions that grant baccalaureate degrees are part of the University of North Carolina. The North Carolina School of the Arts is one of the 16 constituent institutions of the multi-campus state university.

The University of North Carolina, chartered by the N.C. General Assembly, in 1789, was the first public university in the United States to open its doors and the only one to graduate students in the eighteenth century. The first class was admitted in Chapel Hill in 1795. For the next 136 years, the only campus of the University of North Carolina was at Chapel Hill.

In 1877, the N.C. General Assembly began sponsoring additional institutions of higher education, diverse in origin and purpose. Five were historically black institutions, and another was founded to educate American Indians. Several were created to prepare teachers for the public schools. Others had a technological emphasis. One is a training school for performing artists.

In 1931, the N.C. General Assembly redefined the University of North Carolina to include three state-supported institutions: the campus at Chapel Hill (now the University of North Carolina at Chapel Hill), North Carolina State College (now North Carolina State University at Raleigh), and Woman's College (now the University of North Carolina at Greensboro). The new multi-campus University operated with one board of trustees and one president. By 1969, three additional campuses had joined the University through legislative action: the University of North Carolina at Charlotte, the University of North Carolina at Asheville, and the University of North Carolina at Wilmington.

In 1971, the General Assembly passed legislation bringing into the University of North Carolina the state's ten remaining public senior institutions, each of which had until then been legally separate: Appalachian State University, East Carolina University, Elizabeth City State University, Fayetteville State University, North Carolina Agricultural and Technical State University, North Carolina Central University, the North Carolina School of the Arts, Pembroke State University, Western Carolina University, and Winston-Salem State University. This action created the current 16-campus University. (In 1985, the North Carolina School of Science and Mathematics, a residential high school for gifted students, was declared an affiliated school of the University; and in 1996, Pembroke State University was renamed The University of North Carolina at Pembroke through legislative action.)

The UNC Board of Governors is the policy-making body legally charged with "the general determination, control, supervision, management, and governance of all affairs of the constituent institutions." It elects the president, who administers the University. The 32 voting members of the Board of Governors are elected by the General Assembly for four-year terms. Former board chairmen and board members who are former governors of North Carolina may continue to serve for limited periods as non-voting members emeriti. The president of the UNC Association of Student Governments, or that student's designee, is also a non-voting member.

Each of the 16 constituent institutions is headed by a chancellor, who is chosen by the Board of Governors on the president's nomination and is responsible to the president. Each institution has a board of trustees, consisting of eight members elected by the Board of Governors, four appointed by the governor, and the president of the student body, who serves as ex-officio. (The NC School of the Arts has two additional ex-officio members.) Each board of trustees holds extensive powers over academic and other operations of its institution on delegation from the Board of Governors.

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INSTITUTIONAL POLICIES



INSTITUTIONAL POLICIES

Policies Regarding Probation, Suspension, Expulsion, Readmission

Probation

The faculty evaluate students each term for professional growth in their major. Any student not demonstrating sufficient progress may be placed on probation. Students who, at the end of the probation period, have not improved, may not be invited to continue in the program. College students in a degree program must also meet the standards outlined for progress in their General Studies work. Individual standards for each area are as follows:

Dance:

As previously described in the School of Dance section of this Bulletin, students must maintain a "B-" (2.800) average in dance to continue in the program. Students earning an average of (2.79) or below in dance classes for a given term are placed on arts probation for the following term. Students who accumulate three unexcused absences in his/her classes collectively within a given term will immediately be placed on Arts Probation for the remainder of that term.

Design & Production:

Students must maintain a 2.0 average through the first year and a 2.5 average for subsequent years. Students who fail to maintain these levels for a given term are placed on arts probation for the following term.

Visual Arts:

Students in the high school Visual Arts Program must maintain a 3.0 average in studio art classes each term. Failure to meet this requirement will result in a one-term probation period in which the student must attain a 3.0 average in each studio art class to continue in the program.

Drama:

The freshman year is a probationary year, during which students are expected to maintain a 2.5 average each term. Students at subsequent levels must achieve a cumulative average of at least 3.0. After grades have been considered at the end of each term, the faculty determines if a student should be placed on arts probation for the following term based on these criteria:

- Ability to absorb instruction
- Assessment of basic talent
- Ability to work and produce a performance

Filmmaking:

The first year is a probationary year, during which students are expected to maintain a 2.5 cumulative average and a 2.5 term average each term in their filmmaking courses and a 2.0 cumulative average and a 2.0 term average each term in general studies courses. Students in year two must maintain a 2.8 cumulative average and a 2.8 term average each term in their filmmaking courses and a 2.0 cumulative average and a 2.0 term average each term in general studies courses. Students in years three and four must achieve a cumulative average of at least a 3.0 in their filmmaking classes each term as well as a 2.0 grade point average in both general studies courses and arts electives. After grades have been considered at the end of each term, the faculty determines if a student should be placed on arts probation for the following term based on these criteria: ability to absorb instruction, assessment of basic talent, and ability to work and produce at a professional level.

Music:

Students must earn at least a 3.0 ("B") average in Applied Music and an average of 2.0 ("C") in their other music courses. Those failing to meet both these requirements will be placed on arts probation. Based on criteria of artistic potential, professional growth and productive attitudes, as judged by the major teacher and subject to the dean's approval, a student may be placed on arts probation at any time. Although one term of probation may be sufficient for a student not to be invited to continue, in special cases probation may be extended to three terms. In addition to the student's talent, potential and progress in his or her major, grades earned in music courses are taken into serious consideration for determination of arts probation, retention and dismissal.

General Studies:

College degree students are subject to the following General Studies standards:

Students who have completed half of the General Studies requirements for their degree must maintain a 2.0 cumulative average and a 2.0 term average each term in General Studies courses. A student who fails to achieve these standards will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 2.0 for two consecutive terms will be dismissed from the degree program.

Students who have not completed half of the General Studies requirements for their degree must maintain a 1.8 cumulative average and a 1.8 term average each term in General Studies courses. A student who fails to achieve these standards for a given term will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 1.8 for three consecutive terms will be dismissed from the degree program.

Invitations to Return

All students in all arts programs must be invited to continue in their programs periodically. Students who, in the judgment of the faculty, fail to demonstrate sufficient progress toward professional standards in the arts will not be invited to return.

Readmission

Students who have terminated their enrollment at NCSA for any reason, including failure to be invited to continue in a program, must apply for readmission prior to being allowed to reenroll. Such students must meet admission standards outlined for all entering students. A student whose enrollment has been interrupted for two years or more will, upon reentry, be responsible for the program requirements outlined in the Bulletin in effect at the time of reentry.

Judicial Suspension

Policy: Administrative Hearing Prior to Suspension in certain highly sensitive situations and in cases related to disorderly or disruptive conduct by a student(s) which significantly affects the ability of other students, faculty or staff to maintain a campus environment conducive to individual growth and to have a secure campus, the vice chancellor for student life may convene an administrative hearing to consider allegations of student misconduct. A few examples of conduct which might result in such a hearing are:

Disorderly, disruptive or potentially dangerous behavior which disturbs, disrupts or prevents students, faculty, and staff from enjoying an environment which promotes individual and group growth and learning;

Repeated failure to comply with arts school and/or general studies attendance policies and/or to complete assignments as assigned; or

Any other behaviors which indicate that the student(s) is engaging in activities which are preventing the student(s) from being productive in the student's arts or general studies work.

The purposes of the hearing before the administrative committee shall include (1) to examine the allegation against the student(s), (2) to give the student(s) opportunity to speak in her/his own defense, and (3) to reach a conclusion about penalties or consequence including any recommendations which need to be made to the chancellor (i.e., penalties such as expulsion or suspension). Expulsion means permanent dismissal from the North Carolina School of the Arts.

The hearing of the administrative committee shall be chaired by the vice chancellor for student life. The committee members shall be:

The dean of the school in which the student is enrolled,

The dean of general studies, and

Any other individuals deemed appropriate by the vice chancellor whose involvement is germane to the situation under consideration and whose presence would be in the best interest of the student(s) involved as well as the campus community.

The procedures of the administrative committee hearing shall include (1) listening to the charges involving the student(s), (2) hearing from the student(s) about their experience in the situation, (3) deliberating on what actions are called for in the situation, and (4) following through with the conclusions reached through deliberations.

The NCSA Student Code of Conduct procedures for penalty assessment may not apply to administrative hearing recommendations. Committee decisions regarding penalties shall be determined by the information presented in the hearing regardless of whether the student(s) has any Student Code of Conduct violations on his/her social rules record.

If the committee decides that the allegations against the student(s) are unwarranted, that shall be reported to the student(s), to the school staff on a need-to-know basis and, when necessary, to the chancellor. If the committee decides that evidence supports the allegations, then the committee may recommend expulsion or suspension to the chancellor, and / or determine other appropriate action that shall be required of the student(s).

Appeals of Academic/Arts Decisions

A student who wishes to appeal an academic/arts decision should first address his/her concern to the person initially making the decision. In the case of a question concerning a specific course, for example, the concern would be addressed to the course's instructor. If the situation warrants, the student may then carry his/her concern to the head of the School/Division (the Dean or the Dean's advocate), and finally to the Vice Chancellor for Arts and Academic Programs. The matter should be addressed first within the School/Division in which it originated, and then it may be addressed by the appropriate supervisor, who is the Vice Chancellor for Arts and Academic Programs.

Notice Of Rights Under The Family Educational Rights And Privacy Act

Annually, the North Carolina School of the Arts informs students of their rights under the Family Educational Rights and Privacy Act. This act, with which the institution intends to comply, was designed to protect the privacy of educational records, to establish the right of students to inspect and review their educational records, and to provide guidelines for the correction of inaccurate or misleading data through informal and formal hearings.

Under the act, the parent or eligible student has the right to:

Inspect and review the students education records;

Request the amendment of the student's education records to ensure that they are not inaccurate, misleading, or otherwise in violation of the student's privacy or other rights;

Consent to disclosures of personally identifiable information contained in the student's records, except in those cases where exceptions have been included in the act;

File with the U.S. Department of Education a complaint concerning alleged failures by NCSA to comply with the requirements of the act.

Institutional policy explains in detail the procedures to be used by NCSA for compliance with the provisions of the act. Copies of this policy can be obtained from the Office of the Registrar, Administrative Annex. The registrar's office also maintains a Directory of Records which lists all educational records maintained on students by this institution.

Questions concerning the Family Educational Rights and Privacy Act may be referred to the registrar's office.

Our data shows that 31.1 percent of the first-time full-time freshman students who entered the North Carolina School of the Arts in Fall 1991 have received a baccalaureate degree or arts diploma from this institution as of Fall 1997. This information is provided pursuant to requirements of the Student-Right-to Know and Campus Security Act.

Residence Status For Tuition Purposes

Definition of In-State Residency

The North Carolina School of the Arts defines "in-State Residency," when referring to an academic program and/or tuition rate, as outlined and defined in the North Carolina General Statute 116-143.1. The term is defined in detail in A Manual to Assist the Public Higher Education Institutions of North Carolina in the Matter of Student Residence Classification for Tuition Purposes. This manual may be found in most North Carolina libraries and/or any admissions or financial aid offices at any of the 16 constituent campuses of The University of North Carolina. The basis for determining the appropriate tuition charge rests upon whether a student is a resident or nonresident for tuition purposes. Each student must make a statement as to the length of his or her residency in North Carolina, with assessment by the institution of that statement to be conditioned by the following.

Residence

To qualify as a resident for tuition purposes, a person must become a legal resident and remain a legal resident for at least 12 months immediately prior to classification. Thus, there is a distinction between legal residence and residence for tuition purposes. Furthermore, 12 months legal residence means more than simple abode in North Carolina. In particular it means maintaining a domicile (permanent home of indefinite duration) as opposed to, maintaining a mere temporary residence or abode incident to enrollment in an institution of higher education." The burden of establishing facts which justify classification of a student as a resident entitled to in-state tuition rates is on the applicant for such classification, who must show his or her entitlement by the preponderance (the greater part) of the residential information.

Initiative

Being classified a resident for tuition purposes is contingent on the students seeking such status and providing all information that the institution may require in making the determination. Admissions office staff members are eager to assist students who desire to discuss and/or initiate action which may allow an applicant to be considered for "in-state status for tuition purposes."

Parents' Domicile

If an individual, irrespective of age, has living parent(s) or court-appointed guardian of the person, the domicile of such parent(s) or guardian is, *prima facie*, the domicile of the individual; but this *prima facie* evidence of the individual's domicile may or may not be sustained by other information. Further nondomiciliary status of parents is not deemed *prima facie* evidence of the applicant child's status if the applicant has lived (though not necessarily legally resided) in North Carolina for the five years preceding enrollment or re-registration.

Effect of Marriage

Marriage alone does not prevent a person from becoming or continuing to be a resident for tuition purposes, nor does marriage in any circumstance ensure that a person will become or continue to be a resident for tuition purposes. Marriage and the legal residence of one's spouse are, however, relevant information in determining residential intent. Furthermore, if both a husband and his wife are legal residents of North Carolina and if one of them has been a legal resident longer than the other, then the longer duration may be claimed by either spouse in meeting the 12-month requirement for in-state tuition status.

Military Personnel

A North Carolinian who serves outside the state in the armed forces does not lose North Carolina domicile simply by reason of such service. Students from the military may prove retention or establishment of residence by reference, as in other cases, to residentiary acts accompanied by residential intent.

In addition, a separate North Carolina statute affords tuition rate benefits to certain military personnel and their dependents even though not qualifying for the in-state tuition rate by reason of 12 months legal residence in North Carolina. Members of the armed services, while stationed in and concurrently living in North Carolina, may be charged a tuition rate lower than the out-of-state tuition rate to the extent that the total of entitlements for applicable tuition costs available from the federal government, plus certain amounts based under a statutory formula upon the in-state tuition rate, is a sum less than the out-of-state tuition rate for the pertinent enrollment. A dependent relative of a service member stationed in North Carolina is eligible to be charged the in-state tuition rate while the dependent relative is living in North Carolina with the service member and if the dependent relative has met any requirement of the Selective Service System applicable to the dependent relative. These tuition benefits may be enjoyed only if the applicable requirements for admission have been met; these benefits alone do not provide the basis for receiving those derivative benefits under the provisions of the residence classification statute reviewed elsewhere in this summary.

Grace Period

If a person (1) has been a bona fide legal resident, (2) has consequently been classified a resident for tuition purposes, and (3) has subsequently lost North Carolina legal residence while enrolled at a public institution of higher education, that person may continue to enjoy the in-state tuition rate for a grace period of 12 months measured from the date on which North Carolina legal residence was lost. If the 12 months ends during an academic term for which the person is enrolled at a state institution of higher education, the grace period extends, in addition, to the end of that term. The fact of marriage to one who continues domiciled outside North Carolina does not by itself cause loss of legal residence, marking the beginning of the grace period.

Minors

Minors (persons under 18 years of age) usually have the domicile of their parents, but certain special cases are recognized by the residence classification statute in determining residence for tuition purposes.

(a) If a minor's parents live apart, the minor's domicile is deemed to be North Carolina for the time period(s) that either parent, as a North Carolina legal resident, may claim and does claim the minor as a tax dependent, even if other law or judicial act assigns the minor's domicile outside North Carolina. A minor thus deemed to be a legal resident will not, upon achieving majority before enrolling at an institution of higher education, lose North Carolina legal residence if that person (1) upon becoming an adult "acts, to the extend that the person's degree of actual emancipation permits, in a manner consistent with bona fide legal residence in North Carolina and (2) "begins enrollment at an institution of higher education not later than the fall academic term next following completion of education prerequisite to admission at such institution."

(b) If a minor has lived for five or more consecutive years with relatives (other than parents) who are domiciled in North Carolina and if the relatives have functioned during this time as if they were personal guardians, the minor will be deemed a resident for tuition purposes for an enrolled term commencing immediately after at least five years in which these circumstances have existed. If under this consideration a minor is deemed to be a resident for tuition purposes immediately prior to his or her 18th birthday, that person on achieving majority will be deemed a legal resident of North Carolina of at least 12 months duration. This provision acts to confer in-state tuition status even in the face of other provisions of law to the contrary; however, a person deemed a resident of 12 months duration pursuant to this provision continues to be a legal resident of the state only so long as he or she does not abandon North Carolina domicile.

Lost but Regained Domicile

If a student ceases enrollment at or graduates from an institution of higher education while classified a resident for tuition purposes and then both abandons and reacquires North Carolina domicile within a 12-month period, that person, if he or she continues to maintain the reacquired domicile into reenrollment at an institution of higher education, may reenroll at the in-state tuition rate without having to meet the usual 12-month durational requirement. However, any one person may receive the benefit of this provision only once.

Change Of Status

A student admitted to initial enrollment in an institution (or permitted to reenroll following an absence from the institutional program which involved a formal withdrawal from enrollment) must be classified by the admitting institution either as a resident or as a nonresident for tuition purposes prior to actual enrollment. A residence status classification once assigned (and finalized pursuant to any appeal properly taken) may be changed thereafter (with corresponding change in billing rates) only at intervals corresponding with the established primary divisions of the academic year.

Transfer Students

When a student transfers from one North Carolina public institution of higher education to another, he or she is treated as a new student by the institution to which he or she is transferring and must be assigned an initial residence status classification for tuition purposes.

Additional Information

For additional information contact the offices of admissions, the registrar or student financial aid at the North Carolina School of the Arts or refer to North Carolina General Statute 116-143.1.

Policy on Illegal Drugs

I. Purpose

The North Carolina School of the Arts is a residential educational community dedicated to the artistic, personal and intellectual growth of students interested in training for careers in the performing arts. The NCSA Board of Trustees is committed to the maintenance and protection of a drug-free workplace in which students and faculty members may responsibly pursue these goals. It is the obligation of all members of the School community students, faculty, administrators and other employees - to help maintain a drug-free workplace where academic and artistic freedom flourish and in which the rights of each member of the community are respected.

Illegal drugs in American society present a threat to the health and safety of members of the School community and endanger the attainment of its goals. This policy seeks to address the problem of illegal drugs by eliciting the cooperative efforts of all members of the School community.

II. Program Coordination

The vice chancellor for student life shall be responsible for coordinating and supervising the various elements of the Drug Abuse Prevention and Education Program including all educational activities and recordkeeping.

III. Education, Counseling, Rehabilitation

The School's drug prevention program will emphasize education and rehabilitation. Specifically, these techniques will include information concerning the incompatibility of the use or sale of illegal drugs with the goal of the School; legal consequences of involvement with illegal drugs; medical implications of the use of illegal drugs; and ways in which illegal drugs jeopardize an individual's present accomplishments and future opportunities.

A. Students

The dean of student affairs will be responsible for developing the primary education methods designed specifically to prevent substance abuse problems, including the following:

- 1) Statements in the Campus Life Handbook;
- 2) Drug information sessions during the academic year;
- 3) Distribution of drug information literature by the Student Health Services and the counselors;
- 4) Special mini-lectures and discussions by residence hall groups and the counselors;
- 5) Annual training program for Residence Life staff and resident assistants, and others that could profit from such training; and
- 6) Referral to drug counseling services in the Winston-Salem community (for example, Step One).

B. Employees

1. No later than Sept. 1, 1988, this policy was distributed to all faculty and staff along with a letter which communicated the incompatibility of the use or sale of illegal drugs with the goals of the School; the legal consequences of involvement with illegal drugs; the medical implications of the use of illegal drugs; and the ways in which illegal drugs jeopardize an individual's present accomplishments and future opportunities. The letter will be reissued at least once a year.
2. A pamphlet designed to educate the campus about the health hazards associated with drug abuse will be distributed at least once a year to all employees.

3. Supervisors will be encouraged prior to Sept. 1, 1988, and at least once a year thereafter to remind faculty and staff of the School's program. Human resources office will remind supervisors of their responsibilities toward SPA employees; the vice chancellor for arts and academic affairs will remind deans and other supervisors of their responsibilities toward faculty and other EPA employees.

C. Referrals

The community mechanisms mentioned above will include information regarding community counseling medical and rehabilitation resources dealing with substance abuse and information on health insurance benefits associated with substance abuse. Because most supervisors do not have the professional qualifications to judge whether an employee or a student has a drug problem, special training and information will be provided supervisors that will enable them to be alert, in an informed way, to substance abuse at an early stage of development.

Through the referral mechanisms noted, an employee or student with a possible substance abuse problem will be encouraged to seek confidential diagnosis and treatment. The seeking of help in such matters should not, in and of itself, interfere with enrollment or job status or promotional opportunities. Persons who voluntarily seek counseling shall be assured that applicable professional standards of confidentiality will be observed.

IV. Enforcement and Penalties

Students, faculty members, administrators and other employees are responsible, as citizens, for knowing about and complying with the provisions of North Carolina law that make it a crime to possess, sell, deliver, or manufacture those drugs designated collectively as "controlled substances" in Article 5 of Chapter 90 of the North Carolina General Statutes. Any member of the School community who violates that law is subject both to prosecution and punishment by the civil authorities and to disciplinary proceedings by the School. It is not "double jeopardy" for both the civil authorities and the school to proceed and punish a person for the same specified conduct. The School will initiate its own disciplinary proceeding against a student, faculty member, administrator, or other employee when the alleged conduct is deemed to affect the interests of the School.

Penalties will be imposed by the School in accordance with procedural safeguards applicable to disciplinary actions against students as specified in the Campus Life Handbook, and "covered employees" as specified in Section 111-D of "Employment Policies for University Employees Exempt from the State Personnel Act." Other employees subject to the State Personnel Act will be subject to disciplinary proceedings and procedural safeguards according to regulations of the State Personnel Commission. [Where this policy is in conflict with regulations of the State Personnel Commission for SPA employees, the policies of the commission supersede.]

The penalties to be imposed by the School may range from written warnings with probationary status to expulsion from enrollment and discharge from employment. However, the following minimum penalties shall be imposed within 30 days of the notification of any drug statute conviction for the particular offenses described: Compliance with the drug policy is a condition of employment. Anyone working under a federal grant must report within five working days any conviction.

A. Trafficking in Illegal Drugs

- 1) For the illegal manufacture, sale or delivery or possession with intent to manufacture, sell or deliver, of any controlled substance identified in Schedule I, N.C. General Statutes 90-89, or Schedule 11, N.C. General Statutes 90-90 (including but not limited to, heroin, mescaline, lysergic acid diethylamide, opium, cocaine, amphetamine methaqualone), any student shall be expelled and any faculty member, administrator or other employee shall be discharged.
- 2) For a first offense involving illegal manufacture, sale or delivery, or possession with intent to manufacture, sell or deliver, of any controlled substance identified in Schedules III through VI, N.C. General Statutes 90-91 through 90-94, (including but not limited to, marijuana, Phenobarbital, codeine) the minimum penalty shall be suspension from employment or enrollment for a period of at least one term or its equivalent. For a second offense, any faculty member, administrator, or other employee shall be discharged and any student shall be expelled.

B. Illegal Possession of Drugs

- 1) For a first offense involving the illegal possession of any controlled substance identified in Schedule I, N.C. General Statutes 90-89, or Schedule 11, N.C. General Statutes 90-90, the minimum penalty shall be suspension from employment or enrollment for a period of at least one term or its equivalent, consistent with The University of North Carolina Policy on Illegal Drugs.
- 2) For a first offense involving the illegal possession of any controlled substance identified in Schedules III through VI, N.C. General Statutes 90-91 through 90-94, the minimum penalty shall be probation, for a period to be determined on a case-by-case basis. A person on probation must agree to participate in a drug education and counseling program, consent to regular drug testing, and accept such other conditions and restrictions, including a program of community service, as the chancellor or chancellor's designee deems appropriate. Refusal or failure to abide by the terms of probation shall result in suspension from enrollment or from employment for any unexpired balance of the prescribed period of probation.
- 3) For second or other subsequent offenses involving the illegal possession of controlled substances, progressively more severe penalties shall be imposed, including expulsion of students and discharge of faculty members, administrators or other employees.
- 4) After completing the prescribed period of suspension from enrollment or employment under sections 4 (a) 2 and 4 (b) 1, students, faculty or other employees who return to enrollment or employment will be subject to probation. All such probationary terms will include drug education and counseling, at a minimum, and may include such other conditions and restrictions as the chancellor or the chancellor's designee deems appropriate, including community service.

C. Suspension Pending Final Disposition

When a student, faculty member, administrator or other employee has been charged by the School with a violation of policies concerning illegal drugs, he or she may be suspended from enrollment or employment before initiation or completion of regular disciplinary proceedings if, assuming the truth of the charges, the chancellor or the chancellor's designee concludes that the person's continued presence within the School community would constitute a clear and immediate danger to the health or welfare of other members of the School community; provided, that if such a suspension is imposed, an appropriate hearing of the charges against the suspended person shall be held as promptly as possible thereafter.

V. Implementation and Reporting

Annually, the chancellor shall submit to the board of trustees a report on campus activities related to illegal drugs for the preceding year. The report shall include:

- 1) a list of the major education activities conducted during the year;
- 2) a report on any illegal drug-related incidents, including any sanctions imposed;
- 3) an assessment by the chancellor of the effectiveness of the campus program; and
- 4) any proposed changes in the policy on illegal drugs.

VI. Effective Date

This policy, as amended, was adopted by the North Carolina School of the Arts Board of Trustees at its April 10, 1990, meeting.

The North Carolina School of the Arts is committed to equality of educational opportunity and does not discriminate against applicants, students, or employees based on race, color, national origin, religion, gender, age, disability or sexual orientation. Moreover, the School of the Arts is open to people of all races and actively seeks to promote racial integration by recruiting and enrolling a greater number of black students.

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